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THE SAN FRANCISCO BAY

Jan. 17–23, 2001 • Vol. 35, No. 16 • FREE

GUARDIAN

The Best of the Bay ... Every Week

The Hardest Time

**The odyssey of J.J. Tennison,
serving 25 years to life for a crime
someone else confessed to.**

By A. Clay Thompson

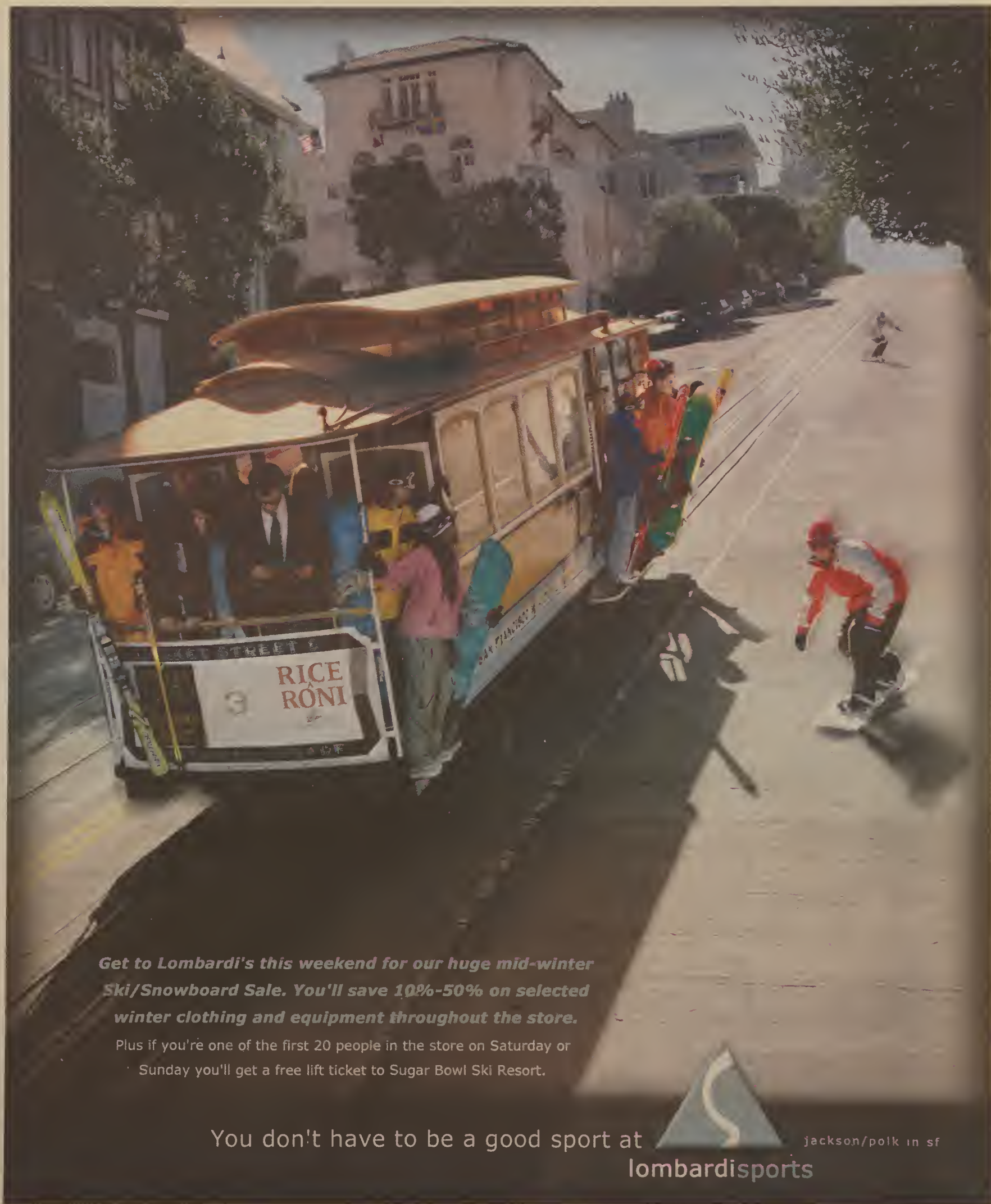


Hanging on: J.J. Tennison poses with his mother, Dolly, during a visit at Mule Creek state prison in 1992.

HERE ARE THE FEW UNDISPUTED FACTS IN THE SLAYING OF RODERICK "COOLY" SHANNON: in the quiet early-morning hours of Aug. 19, 1989, Shannon piloted his mother's green sedan past the modest, boxy houses of their Visitacion Valley neighborhood. As Shannon coasted along, a posse of young men piled into four cars and gave chase, careening after him through the darkened streets. At the intersection of Delta Street and Visitacion Avenue, the hunted 18-year-old plowed up on the sidewalk, crashed into a chain-link fence, and fled on foot. He ran a couple of blocks, pounding into the parking lot of Super Fair, a graffiti-covered liquor-and-groceries joint. The mob — about 12 deep — grabbed him as he tried to scale the fence between the store and the house next door.

They pummeled Shannon. Then one of the thugs executed him with shotgun blasts to the shoulder and head.

See "The Hardest Time," page 14



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The cover: Photo courtesy of Dolly Tennison.

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in this issue

When Adam Clay Thompson first talked to me about the story of J.J. Tennison six months ago, we both agreed: Everyone in jail claims to be innocent. Nobody had a fair trial. Every convict was framed by witnesses who didn't tell the truth.

But he'd done enough preliminary digging into this case to be convinced that there was something here. And the more he dug up, the more it seemed that Tennison and his lawyer, deputy public defender Jeff Adachi, were making a very plausible case that Tennison was serving a life term for a crime he didn't commit.

Thompson kept on digging. He tracked down reluctant witnesses to a 10-year-old killing. He scoured the police and court records. He pursued every possible bit of information. His conclusion: If Tennison is guilty, the evidence presented at trial sure didn't prove it. And the evidence that's come to light since only adds to the compelling case that the wrong person is behind bars.

Tennison may yet be cleared: the 9th U.S. Circuit Court of Appeals has ordered a new hearing on his conviction. But if he ever walks out of state prison, it will be in large part because Adachi,

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who handled the original trial in 1990, has refused to give up on his client.

That makes Tennison unusual: most public defenders don't have the time or patience to pursue appeals after a client is convicted, and most convicts don't have a lawyer as determined and passionate as Adachi. Most cases like this — and there are plenty of them — never make it into the press.

Tennison was convicted at a time when gang killings were plaguing Hunters Point and Visitacion Valley, when the cops were under immense pressure to solve the murders and lock up the killers, when public sympathy for defendants who had gang connections was at an all-time low, even in San Francisco. So if he didn't get a fair trial, it's not surprising.

These days, even model prisoners in for murder almost never get paroled. So if Tennison is innocent, he'll spend the rest of his days locked up for something he didn't do.

And he's not alone. There are hundreds of people in prison who didn't get fair trials, and some of them really are innocent. That's the real story here.

Tim Redmond
tredmond@sfbg.com

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letters to the editor

City College and the Mission

As Mission District residents and community leaders, we are disappointed the *Bay Guardian* chose to turn the expansion of City College's Mission District campus (District 9) into a campaign piece ["False Claims," 12/6/00]. In the article, Savannah Blackwell claims that transforming the New Mission Theater into a college campus is a mistake. We strongly disagree with her characterization of the project. The expansion of City College's Mission campus is the first step in preserving our community.

City College serves nearly 9,000 students in the Mission, most of whom are non-English speaking immigrants. Currently, students attend classes at three different leased sites in the Mission. The new Mission campus, with over 60 new classrooms, a state-of-the-art library/learning resource center, multiuse facilities, a child care center, a bookstore, and a café, will revitalize the community and give many of our members access to education.

While Ms. Blackwell bemoans the "tearing down" of the New Mission Theater, which is currently being used as a furniture store, she ignores the fact that the district has agreed to preserve the marquee and portions of the art deco interior decor. She also conveniently forgets to report that the Landmark Preservation Advisory Board recommended that the theater not be given landmark status in March of 1999.

As a community partner, City College is working closely with us to ensure that our neighborhood and com-

munity remain vibrant by providing an adequate educational center in the heart of our community.

Tracy Brown, Co-Chair of Education Task Force, Latino Steering Committee; Patricia Aguayo, Mission Economic Cultural Association; David Aldape, Community Activist; Maria Carreno, Galeria de la Raza; Martha Carasco, Mission Campus Student and Community Resident; Al Casciato, Latino Peace Officer's Association; Jaime Cortez, Community Artist and Resident; Margaret Cruz, Founder of Margaret Cruz, Latina Breast Cancer Foundation; Susana Duran, Community Resident, Parent and City College Student; Socorro Gamboa, Social Service Coordinator, Horace Mann Academic Middle School; Santia Gucho, Mission Campus Student and Community Resident; Ester Hernandez, Community Resident and Latin Zone Production; Martha Martinez, Mission Campus Student and Community Resident; Jim Queen, Real Alternatives School; Sam Ruiz, Mission Neighborhood Center; Mario Salgado, Latino Civil Rights Network; Robert Sanchez Jr., Casa Sanchez; Valentina Sedenio, Mission Campus Student and Community Resident; Valerie Tulier, Chair of Latino Steering Committee; Linda Wilson, Community Artist and Resident.

Savannah Blackwell responds: I never claimed that "transforming the New Mission Theater" into a college campus is a mistake. To the contrary, activists

who want to save the theater are in no way opposed to City College's decision to use that site. Rather, they want to see City College incorporate the structure—which includes flourishes of decor inspired by indigenous Mexican cultures—into the design. Just because it will cost a few more dollars and demand a more creative design doesn't mean the whole idea of preserving the exquisite interior should be scrapped.

City College is busy spinning the situation—saying the activists are opposed to a Mission campus, which everyone recognizes is sorely needed. Our article pointed this out.

This is not an issue of establishing a Mission-based campus versus saving a building. This is about asking an institution to recognize and incorporate one of the neighborhood's special features into its own program.

As for the Mission Theater's landmark status, it's true the Landmarks Advisory Preservation Board voted in 1999 against establishing the structure as a landmark. But that body has been gutted of officials who care more about protecting the city's historic treasures than bowing to the will of institutions, be that the Mayor's Office or City College.

Chancellor Philip Day erroneously claimed in an Aug. 11, 1999, letter to the *San Francisco Chronicle*, in response to columnist Ken Garcia's piece urging for the preservation of the theater, that an architectural firm experienced in preservation did preliminary work and determined that it was not possible to save the theater without making the project unacceptably bulky. Under questioning by the *Bay Guardian*, Day admitted that the firm was not experienced in that area.

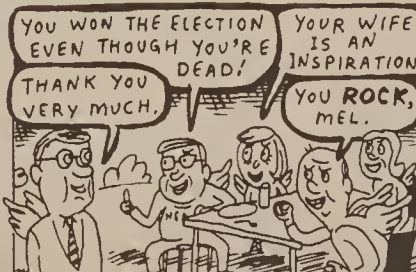
If it's possible to build a new campus and save a historic building, why not try?

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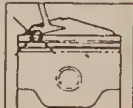
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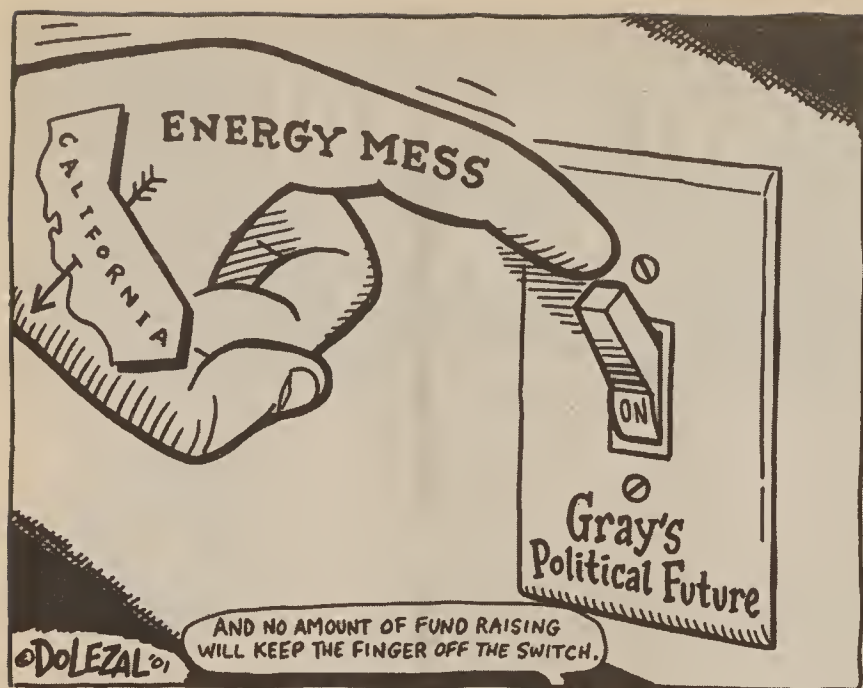
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opinion
by peter asmus

PG&E got what it wanted

It's beginning to look like the fix is in once again: consumers are being asked to bail out two electric utilities that are the real culprits behind today's energy-supply fiasco. It helps to put the utilities' latest plea for help in its proper context.

Gov. Gray Davis would have us believe that poor Pacific Gas and Electric and Southern California Edison are at the mercy of greedy out-of-state electricity generators, most of them in Texas, probably pals of George W. Bush. These outsiders conspired to perpetrate the state's energy crisis, and we must all help our benevolent utilities so we can regain control of our energy destiny.

In his speech on the crisis Davis never mentioned the fact that PG&E and SCE want to collect \$11 billion from folks like you and me to avoid bankruptcy. SCE and PG&E have benefited more than anyone from a deregulation plan they pretty much wrote. They were guaranteed at least \$28 billion in funds collected from their ratepayers for their nuclear facilities and other power plants that were judged to be overpriced.

Because we gave the utilities billions to cover their investments, their cost to produce power at Diablo Canyon (which had \$5 billion in cost overruns we paid for) and San Onofre is less than 2¢ a kilowatt-hour. And they, like the greedy out-of-state guys with black hats, are raking in anywhere from 30¢ to 60¢ to \$1.50 per kilowatt-hour for the electricity they produce!

Both PG&E and SCE have had so much cash, they have gone on a spending spree, investing in power plants all around the world. If we bail them out again, we should get a piece of the profits from those plants.

Most disturbing is the fact that these utilities continue to kill solar and other new renewable projects. SCE went so far as to petition the Federal Energy Regulatory Commission in 1995 to kill 1,400 megawatts from new power plants that offered fixed prices in the 5¢ range (one-fifth of what average electricity prices have been recently). Many of these were clean, renewable facilities such as wind power. They

would have generated enough electricity to power 140,000 homes.

More recently, the utilities have continued to charge fees in a way that stall and kill solar power projects. Five proposed solar installations at U.S. post offices in southern California were abandoned because of these utility charges.

The simplest solution to our supply shortfall is to mandate the strictest energy efficiency standards for everything from homes to appliances to entire neighborhoods — and cover every roof possible with solar photovoltaic panels. According to PowerLight Corporation of Berkeley, the state could generate a third of its entire electricity supply from solar panels placed on every commercial building in the state at a cost far below what we are paying today.

And the easiest way to solve the fiscal crisis facing PG&E and SCE is to tear down the walls erected between different arms of these two companies in the name of deregulation and consumer benefit. Merge the good parts of their businesses with the bad, and the need for a bailout goes away.

If the two big privately owned utilities go belly-up, perhaps a rebirth of publicly owned power systems could bring some sanity to the question.

A century ago, power systems were largely community-based and highly competitive. Let's create green buyers' co-ops and allow local governments to represent their constituents in the energy marketplace if they want.

The biggest irony in all of this mess is that PG&E and SCE wrote ground rules so slanted to lining their own pockets that less than a handful of the hundreds of electricity suppliers, including many that wanted to sell green power, even exist anymore to offer customers a choice. The utilities crafted the whole deregulation system so that it would fail.

They got exactly what they wanted. Let them eat crow. ❖

Pacific News Service commentator Peter Asmus is author of Reaping the Wind, a new book from Island Press.

editorials

The wrong man?

John J. Tennison, a 29-year-old San Franciscan, has been sitting for 10 years in state prison for a murder that somebody else has confessed to. His conviction was based largely on the testimony of two adolescent car thieves whose stories have changed numerous times. Like almost everyone in jail, he insists that he's innocent; unlike a lot of convicts, there's a tremendous amount of evidence to suggest that he's right.

And yet, for 10 years, under two different district attorneys and at least five police chiefs, San Francisco law-enforcement officials have refused to seriously consider new evidence, much less to reopen the case. As A. Clay Thompson's report on page 14 shows, that may be a terrible miscarriage of justice.

The crime that sent Tennison to prison for life was part of the bloody gang wars that plagued Hunters Point and Visitacion Valley in the late 1980s.

In the spring of 1989, a Hunters Point drug dealer named "Cheap" Charlie Hughes was gunned down, apparently, the police said, by gangsters from the Sunnydale housing project. Six months later, Roderick "Cooly" Shannon, a Sunnydale resident, was executed with shotgun blasts to the head and shoulder in a liquor store parking lot off Visitacion Avenue. The cops pegged Shannon's murder as a revenge killing in retaliation for the death of Cheap Charlie.

But leads were hard to find. The murder weapon never turned up. Eventually, a 12-year-old girl came forward to say she had information about the killing; her testimony, and that of a 14-year-old friend, led to the arrest of Tennison and a man named Anton Goff. The two girls were driving around that night in a stolen car, and their stories were never consistent or clear. In fact, at one point, one of the witnesses insisted that the killers were driving a yellow-and-white Buick Skylark — the same make and model that Tennison owned. But when homicide inspectors Napoleon Hendrix and Earl Sanders initially questioned Tennison, he produced towing records showing that his car was in the impound lot the night of the killing. The girl then insisted that Tennison had another, identical car. Although the authorities never produced any evidence that such a car existed, Tennison was arrested and charged with murder.

Deputy public defender Jeff Adachi, who was then a young lawyer working his first major murder trial, thought the evidence against Tennison was so shaky that he figured the prosecution would have no credible case. So Tennison (a known gang member with some previous drug arrests) never took the stand in his own defense, and with the hysteria of a wave of drug killings serving as the political backdrop, Tennison and Goff were convicted and sentenced to 25 years to life.

A month after the verdict came down another man confessed to the murder. But the cops didn't find that confession credible and let the man — who signed a 23-page statement admitting to the killing — go free.

Adachi, to his tremendous credit, has never given up on the case. Although he's moved on to become the number-two person in the public defender's office, he's continued filing appeals and fighting for a new

trial for Tennison. And on Dec. 15, a three-judge panel of the 9th U.S. Circuit Court of Appeals ruled that Adachi had raised enough questions about the reliability of the evidence presented at trial to order federal judge Claudia Wilken to review the case.

That's good news, as far as it goes. But San Francisco district attorney Terence Hallinan — a former defense lawyer who ran on a progressive reform platform — should go a step further. So far, Hallinan has left the case in the hands of deputy D.A. George Butterworth, a career prosecutor who handled the original trial. But Butterworth has no incentive to undo his own courtroom victory. So Hallinan should appoint another prosecutor to reopen the case, make the old files public, and conduct a comprehensive new inquiry. In fact, Hallinan should use this case to establish an independent unit in his office to review serious cases of this nature — cases that have been lingering for years in the hands of an unfriendly appellate judiciary and in which there is real, credible evidence that a convict was denied a fair trial.

Most prosecutors would argue that it's the job of the courts and defense lawyers to make sure innocent people aren't stuck behind bars. But Hallinan insists he's a different type of prosecutor; here's a chance for him to show it. ❖

Stop defying Prop. H

The San Francisco voters approved a law in November that barred landlords from passing on to their tenants the costs of capital improvements. But the way the Rent Board is acting, it's as if Proposition H had never existed. Week after week, landlords apply to the board for permission to pass on capital costs — and week after week, the board grants those petitions. And the board continues to accept rent-hike petitions under the old rules: tenants at the Marina Cove Apartments are facing a \$6.4 million pass-through. Tenants at Lombard Place apartments are facing an \$8 million to \$10 million bill.

The Rent Board members say they can't start enforcing the law until the City Attorney's Office puts together implementation rules that will stand up in court. That process is under way. But in the

meantime there's no reason the board has to approve this rush of applications from landlords scrambling to get their rent hikes in before the new rules prevent it.

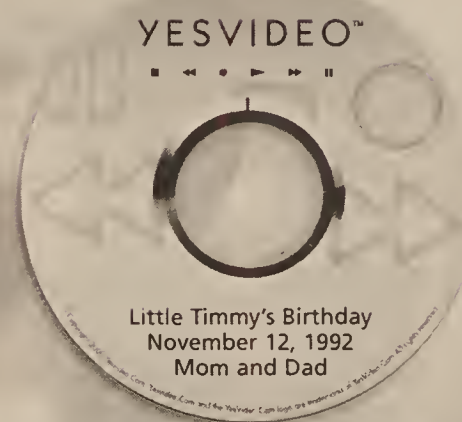
Sup. Matt Gonzalez plans to introduce legislation this week creating a moratorium on all pass-throughs until the new rules are in place. The supervisors should adopt that measure as quickly as possible, perhaps even as emergency legislation (which wouldn't require a 30-day waiting period). But in the meantime, the rent board can, and should, simply stop acting on pass-through applications.

The stakes are enormous: capital-improvement rent hikes are often sizable enough to force low- or fixed-income tenants from their homes. That's why Prop. H passed — and why the rent board should stop defying it. ❖

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Cover story

Passing the bill

Despite Prop. H, landlords are still hitting tenants with capital-improvement costs

By Alison Koistinen

More than two months after San Francisco voters approved Proposition H — designed to protect tenants from rent hikes based on building-improvement pass-throughs — landlords are still sticking renters with the bill.

Thanks to a Dec. 20 court injunction favoring landlords, the initiative is on hold while the Rent Board, tenant advocates, and landlords try to hash out a compromise law that will clear political and constitutional hurdles.

With the measure in limbo, landlords continue saddling renters with huge rent increases. Tenants at the Marina Cove Apartments, for instance, are being asked to pay some \$6.4 million in rent increases to cover the landlord's improvement bills. At Lombard Place apartments, it's even worse: res-

idents are getting hit with an estimated \$8 million to \$10 million bill to help pay for building upgrades — an astounding \$850 more a month in rent per unit.

While many tenants await pass-throughs with anxiety and fear, advocates are pushing for a moratorium. As of press time, Sup. Matt Gonzalez was scheduled to introduce a proposal blocking pass-throughs until a compromise law is on the books.

"A moratorium may be the most important piece," San Francisco Tenant Union's Ted Gullicksen says. "It will mean foot-dragging by landlords will no longer be a factor."

Landlords, who sued last August to keep H off the ballot, insist the measure denies them a "fair rate of return" on their property. But the proposition

does allow property owners to pass some capital-improvement costs along to tenants — if they can prove economic hardship. Landlords complain that H makes that too difficult by using 1978 — the year before rent control went into effect — as the base year for assessing landlords' finances; they claim many don't keep 20-year-old records and thus couldn't file for hardship.

"That's where rules and regulations come in," Robert Haaland of the Housing Rights Committee responds. "In the worst-case scenario where a landlord does not have records, we're going to provide for that situation."

Tenant activists are willing to work with property owners, but they are urging the Rent Board to move quickly to implement the new law, since landlords continue filing for pass-throughs

and the Rent Board continues approving them. At a Jan. 9 Rent Board hearing at City Hall tenants held signs saying "Honor the Will of the Voters" and "Enforce Prop H".

There is a growing fear that the board and landlords will drag their feet in order to wear down tenant opposition.

"I don't see stalling; I see people working through the process," Janan New of the San Francisco Apartment Association responds. "We believe the initiative was poorly drafted. We need to sit down, tenants and property owners, and find a solution. We are willing to work to come up with a compromise, a negotiation, a deal."

But Gullicksen warns against giving away the store: "Nobody can negotiate away what the voters said. It is wrong both legally and morally." ♦

Change 101

New Board of Education gears up for reforms

By Tali Woodward

With the spotlights fixed on the new Board of Supervisors, it's easy to forget that the Board of Education also has a new, progressive-minded majority poised to push through an ambitious set of reforms.

While straightening out the district's tangled finances is the new board leaders' top priority, they also plan to reinvigorate district schools and to replace the rancor that has dominated the board over the past few years with a new spirit of cooperation.

Veteran members Jill Wynns and Dr. Dan Kelly have often found themselves on the losing side of the board's big battles (they were unable to stop the privatization of Edison Elementary or to thwart approval of expensive outside contracts). Now, with the additions of progressive members Eric Mar and Mark Sanchez, Wynns and Kelly are in charge: the board chose them as president and vice president at its first meeting, Jan. 9.

After years of minimal debate in board meetings, Wynns immediately set a new tone at that meeting by firing off a dozen questions about a service contract that months ago would have gone to a quick vote. She says this approach is necessary if the district is going to clean up its chronic financial mess. And with the district set to lose about \$35 million in state money each year (owing to the imminent end of a federal consent decree that required the state to give funds to the district), the board will soon face tough budget decisions.

Beyond number crunching, board members also promise a close focus on the classroom.

"The [financial] chaos in the district the past few years has taken our eyes off of educational reform," Kelly told us. "We need to get back to that."

Reducing the dropout rate, expanding prekindergarten programs, and drafting an ethics policy for the district are among the goals board members mentioned to us. Kelly also said

he'd like to revisit proposals to eliminate the district's Junior Reserve Officer Training Corps program: "Disengaging has been one of my goals since I've been on the board."

Wynns wants to establish a community-based planning process to ensure thorough parent and neighborhood input on education policy. She also wants the board to develop state legislative goals and to meet twice as often.

In coming weeks the board is expected to reexamine the charter that allows Edison Schools Inc. to run a Noe

Valley school. While a majority of the board has committed to ending the contract, no one expects it to go down without a fight.

Wynns and Kelly say that while they anticipate heated debate over certain controversial issues, they're determined to keep those conflicts civil. In recent years board votes sometimes have seemed to better reflect personal allegiances than policy considerations (see S.F. Confidential, 4/19/00).

If the first meeting is any indication, this may indeed be a new era. The board

members who've most often opposed Wynns and Kelly — Frank Chong and Mary Hernandez — joined in the votes to elect them president and vice president. "It was an indication that the board wants to start off well and continue to work together," Chong later told us.

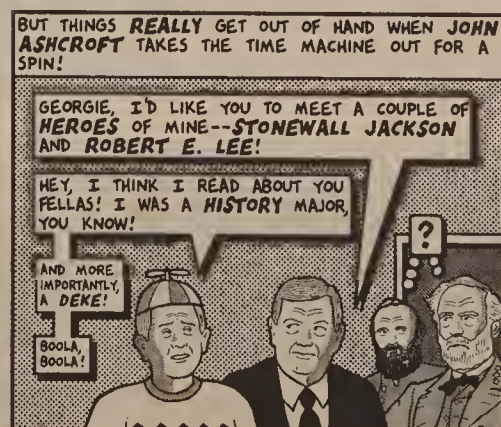
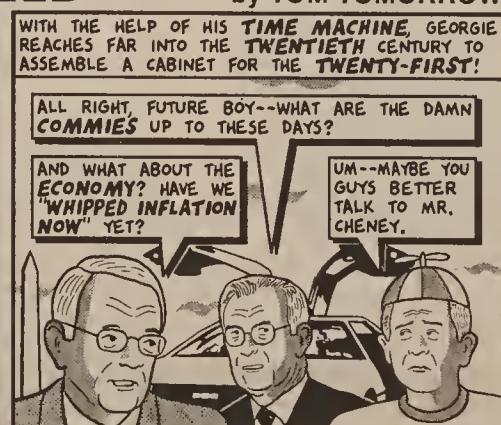
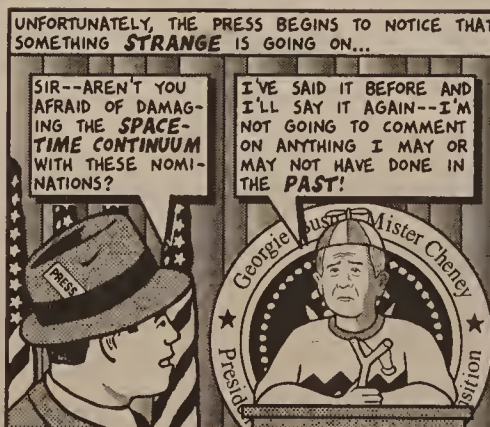
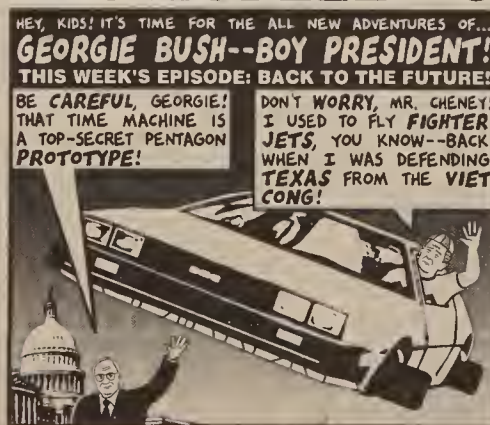
Dr. Reuven M. Jaffe, who was a district administrator for 30 years, told the *Bay Guardian* that the inaugural meeting was "the smoothest, most pleasant opening I've ever seen." ♦

The board will meet to discuss its goals and committee structure Wed/17, 7 p.m., San Francisco Unified School District building, Irving G. Breyer Board Meeting Room, 555 Franklin, S.F. (415) 241-6493.

E-mail Tali Woodward at tali@sfbg.com.

THIS MODERN WORLD

by TOM TOMORROW

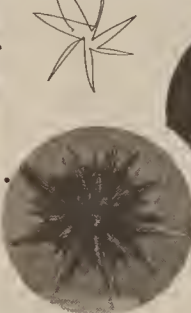


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s.f. confidential
by gabriel roth

Board games

San Francisco Board of Supervisors president Tom Ammiano is already learning that managing a board controlled by one's allies presents its own difficulties.

By the time you read this, Ammiano will have announced his appointments to the board's committees. The appointment process will probably go smoother than it did two years ago, when Ammiano faced down a potential rebellion by Mayor Willie Brown's board allies. But that doesn't mean it'll be easy.

The first speed bump: a push to have Sup. Chris Daly appointed chair of the board's housing committee. Pat Murphy, editor of the *District 6 Sentinel* Web site (www.district6sentinel.org), floated this idea in a column he distributed by e-mail, urging Daly supporters to lobby Ammiano. At least a few of them did.

From what we hear, the lobbying campaign didn't work: the housing chair is slated to go to Jake McGoldrick, the only supervisor with as much experience in housing activism as Daly. Daly, who will serve on the committee (along with Aaron Peskin), says he's flattered by Murphy's campaign, but he's not unhappy that he didn't get the chair this year.

Ammiano told us he's received a few e-mails and postcards from Daly advocates. Other than that, he's not talking publicly about the committee appointments.

Another rumored assignment has caused some consternation, both inside and outside of City Hall. We hear Ammiano plans to make Mark Leno chair of the finance committee, the board's second-most powerful spot. Leno is an unlikely choice: his voting record is moderate, and he's one of the mayor's two remaining appointees on the board.

Peskin and Matt Gonzalez — both Ammiano allies — are apparently being tapped to serve with Leno on finance, giving board progressives a majority on that committee. But the committee chair usually oversees budget cuts and steers funding to favored programs.

Ammiano presumably hopes the appointment will show his past opponents he's willing to work with them. It's also possible, though, that no one else wanted the job. Thanks to the slowing economy, this year's city budget will likely be smaller than the last — and that means cuts rather than giveaways.

Organization man

The day before he took office, Daly demonstrated that he's still a community organizer at heart.

From the stage of the Koret Auditorium in the San Francisco Public Library's main branch, the new supervisor stood in front of a pad of butcher-block paper and asked his constituents what should be on his agenda for his first term.

"I don't know if this is the kind of thing supervisors do or not," Daly said.

It is now, apparently. And while Daly talked a lot in his campaign about big issues like displacement and affordable housing, the people in the audience had a few other ideas, too. One speaker urged the supervisor to legalize prostitution; another promised Daly he'd be reelected if he could stop the garbage trucks from waking residents in the wee hours.

Luck of the draw

The progressive supervisors won their first victory — entirely by luck — in a random drawing at the board's Jan. 8 inaugural meeting.

Board clerk Gloria Young drew a slip of paper out of a hopper and announced that supervisors from even-numbered districts would be up for reelection in two years. Gonzalez, Peskin, and Daly quietly slapped hands.

The lottery was held as a result of the switch to district-based elections. All 11 seats were open in the first district vote last year; the drawing of lots determined which come up again in 2002 and which in 2004.

With the even-numbered seats up first, McGoldrick, Peskin, Gonzalez, Ammiano, Tony Hall, and Gerardo Sandoval are safe for four years. That's particularly cheering for McGoldrick, Peskin, and Sandoval, who are more liberal than many of their constituents: they now have four years to build records and help potential voters. Meanwhile, three of the board's more conservative members — Gavin Newsom, Leland Yee, and Leno — will be looking over their shoulders for challengers in 2002.

Only two members of the board's progressive coalition face reelection in two years: Daly and Sophie Maxwell. Daly won a landslide victory in December; unless he does something uncharacteristically stupid, he doesn't have much to worry about.

Maxwell is in a tighter spot: her district is by no means a safe seat for progressives. Her allies on the board will be eager to help her stay popular in District 10 — which is good news for the historically underserved Bayview.

Turning the tables

The first order of business for new

supervisor Peskin is to finish a task he started as a Telegraph Hill neighborhood activist.

In her final months on the board, Barbara Kaufman tried to "streamline" some of the city's development procedures — in ways that would screw slow-growthers and preservationists like Peskin.

Activists looking to modify or block a project often do so by appealing environmental impact reports, documents that developers must file detailing the effect a proposed project will have on its surroundings. Kaufman thinks that's just fine — as long as the report was of a certain type, and as long as the appeal was filed within a week, and as long as two-thirds of the supervisors vote to uphold it.

Oh yeah, and the activists would have to shell out \$1,000 for the privilege.

Last summer, Peskin the neighborhood activist persuaded Kaufman to make some concessions. But she wouldn't go as far as Peskin and the Coalition for San Francisco Neighborhoods wanted.

But Kaufman isn't on the board anymore, and Peskin is. As we went to press, he was planning to amend Kaufman's legislation at the supervisors' Jan. 16 meeting.

Kaufman, of course, saw that coming. She had hoped to push the changes through before leaving office; Peskin wanted them tabled until he took his seat. It's a sign of the postelection power shift that six supervisors (Ammiano, Yee, Leno, Sue Bierman, and, most surprisingly, Newsom and Leslie Katz) agreed to table the measure until the new board was seated — one of the few 6-5 splits in the board's recent history.

Peskin makes right choice

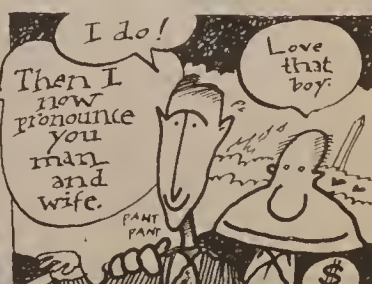
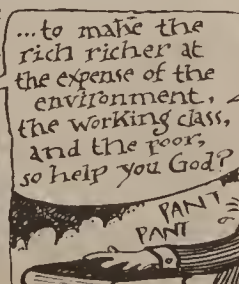
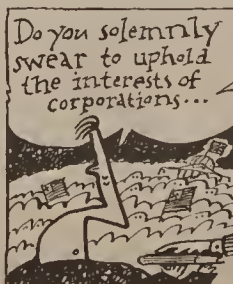
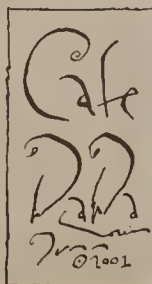
One of Peskin's decisions has already raised eyebrows: he hired Rose Chung to work in his office. Chung ran against Peskin for the District Three seat. (She placed fourth in the general election.) What's more, she's a Republican.

Peskin says Chung impressed him on the campaign trail. He points out that the supervisor job is a nonpartisan one — and that a conservative Chinatown representative will help him stay in touch with his district. But when it comes to policy, he told us, "I'm the supervisor; I'll cast all the votes."

Chung is just as pleased to be working for the liberal Democrat. "I'm not looking at the party line, I'm looking at the issues," she said. "Plus, I wanted to get the experience."

Peskin's other hire is less surprising: Wade Crowfoot, a politically savvy ally from the Democratic County Central Committee. ♦

Got a tip? E-mail Gabriel Roth at gabriel@sfbg.com.



Corn kills. What next?

Wednesday, Jan. 17, the Ecology Center invites one and all to "Genetically Modified Food Teach-In and Strategy Session," led by the Genetic Engineering Education Network and followed by a discussion with Organic Consumers Association organizer Simon Harris, Steve Evans of the Ecology Center, and other local activists. 7 p.m., Ecology Center, 2530 San Pablo, Berk. Call for price. (510) 548-2220, ext. 239.

'Plan Colombia' through peasant eyes

Thursday, Jan. 18, Dr. Leah Carroll, vice chair of UC Berkeley's Center for Latin American Studies, presents "Paramilitaries and Paraquat: 'Plan Colombia' Seen Through the Eyes of Coca-Growing Peasants," in which she discusses the corruptibility of the Colombian military and environmental concerns in the context of the United States' recent \$1.3 billion "aid" package. 7 p.m., Audre Lorde Room, San Francisco Women's Building, 3543 18th St., S.F. \$5 donation. (415) 255-7036, ext. 319.

Time's up for Peltier

Friday, Jan. 19, join friends and supporters of Native American political prisoner Leonard Peltier at a prayer circle in front of the Federal Building in Oakland organized by the Peltier Action Coalition, and show your support for a presidential pardon. President Clinton is reviewing Peltier's case and has committed to making a decision before leaving office Jan. 20. This is most likely Peltier's last chance for freedom. Bombard the White House with phone calls demanding Clinton make the right choice. Fri/19, noon-1:30 p.m., Oakland Federal Building, 1301 Clay, Oakl. (510) 464-4534. White House comments line: 1-800-663-9566.

Protest Bush!

Saturday, Jan. 20, welcome our illustrious president-"select" George W. Bush into office with massive protests in the streets on the day of his inauguration. Noon, Civic Center Plaza, Grove at Larkin, S.F. (415) 821-6545.

Become a tenant counselor

Saturday, Jan. 20-Sunday, Jan. 21, become a tenant counselor with the Housing Rights Committee, a progressive tenants' rights group with sites throughout San Francisco, by attending its volunteer training program. The program is only open to those who commit to volunteer. Call ahead to register. 10 a.m.-4 p.m., Housing Rights Committee, 427 S. Van Ness, S.F. Free. (415) 703-8634.

Give a helping hand

Monday, Jan. 22, Thursday, Jan. 25, and Friday, Jan. 26, train with Health at Home to become a volunteer home health care provider for the elderly and people with life-threatening illnesses. Volunteers provide support in the form of grocery shopping, picking up medication, escorting clients to appointments, and simply being a friend. Call ahead to reserve a space. Mon/22, Thurs/25, 6-9:30 p.m.; Fri/26, 6-9 p.m.

Health at Home, 45 Onondaga, S.F. (415) 452-2161.

Car-sharing in S.F.

Tuesday, Jan. 23, City CarShare holds a meeting about car-sharing — a neighborhood-based, time-share car-rental program that allows people to use vehicles when needed and pay based on how

much they drive. 7:30 p.m., Notre Dame Plaza Community Room, 347 Dolores, S.F. (415) 995-8588.

'A Place Called Chiapas'

Wednesday, Jan. 24, Media Alliance presents "A Place Called Chiapas," an award-winning documentary that provides a glimpse into the Zapatista uprising. The

screening is followed by an update on the situation in Chiapas and the Zapatistas' pending trip to Mexico City to meet with Mexico's new president, Vicente Fox. 7 p.m., Media Alliance, 814 Mission, Suite 205, S.F. Free. (415) 546-6334.

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to

(415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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The Hardest Time

After a decade in lockup, J.J. Tennison still maintains his innocence — and his lawyer is still fighting for him.



PHOTO COURTESY OF JEFF ADACHI

Reasonable doubts: J.J. Tennison was convicted in 1990, at age 19, on the testimony of two young car thieves who kept changing their stories. But as his lawyer says, "in a gang case where somebody's dead, you've got to prove innocence."

Tennison

From the cover

Police linked Shannon's murder to a raging war between hoodsters from Vis Valley and Hunters Point. Young people — mostly African American — in the two housing project-heavy districts were waging a bloody battle for control of the drug trade, a battle that had escalated into a string of life-for-life revenge killings.

Homicide cops figured Shannon's execution was a retaliatory hit for the "Cheap Charlie" slayings six months earlier. "Cheap" Charlie Hughes was a player in the Hunters Point drug business who'd been gunned down on his home turf at the intersection of Newcomb Avenue and Mendell Street in a massive firefight. The attack, thought at the time to be the handiwork of gangsters from Sunnydale public housing, also took the life of Roshawn Johnson and sent nine others to the hospital with gunshot wounds. Shannon's killers, the San Francisco Police Department contended, either thought he had a role in the Cheap Charlie shoot-up or simply wanted to take a

Sunnydale homeboy out of the game.

In the fall of 1990 two young men were locked up for Shannon's murder and sentenced to 25 years to life in the state penitentiary.

Both men had alibis, and 10 years later both maintain their innocence. There are a lot of reasons to believe them.

The prosecution's case relied almost completely on the shaky, ever changing testimony of a pair of adolescent car thieves. A new eyewitness says the convicted men had no part in the killing. And in a plot twist straight out of Hollywood, another person has confessed to the crime.

Despite a pile of exonerating evidence, the prisoners remain caged. But one of them — a spiritual, soft-spoken man named John J. Tennison — has an unusually passionate, stubborn lawyer on his side. Jeff Adachi, a sharp-dressed idealist known for winning tough cases, has spent 11 long years fighting for Tennison's freedom — and isn't about to give up. This is the story of the lifer and the lawyer who wouldn't quit.

The 12-gauge shotgun that took Shannon's life was never found. Immediately after his death, homicide detectives Napoleon Hendrix and Prentice "Earl" Sanders spent three fruitless days scouring the city for clues. The killers left little meaningful evidence at the murder scene — no fingerprints, no footprints, no blood, no DNA.

Then a 12-year-old Samoan girl named Masina Fauolo called, offering eyewitness information. She said nothing about anybody named Tennison. But after months of talking to the inspectors, Fauolo, a pal of the victim who lived a few blocks from the crime scene in subsidized housing, identified Tennison as a key player in the murder. "Fat J.J.," she said, held Shannon, while a man named Anton

Goff blew him away. A few months later Fauolo's friend Pauline Maluina, then 14, chimed in with a corroborating narrative.

Besides Fauolo and Maluina, no one would admit to having seen the killing.

During the autumn of 1989, propelled by the testimony of the two girls, police rounded up Tennison and Goff and hit them with first-degree murder charges.

Enter Adachi, a tough-talking young public defender. Scoping the prosecution's evidence against Tennison, he found a case riddled with inconsistencies. He figured his client would walk. "The girls' stories never made any sense," Adachi says today. "I really thought this case was a winner."

The attorney also found a young man who regarded him with deep suspicion. "I'm sure he had a

This story is the result of six months of research involving dozens of interviews and more than 1,000 pages of documents, including police records, trial transcripts, and legal briefs. Michael Disend provided research assistance.

certain stereotype coming in of public defender," Adachi says. "A lot of it comes from popular media: you always hear that line, 'Why was he convicted? He had a public defender.' Within popular culture in the African American community there's that distrust of anything related to the Hall of Justice."

"It wasn't just [Adachi]; it was the whole predicament," Tension explains. "I'd never been in that situation — charged with murder."

Meanwhile, deputy district attorney George Butterworth was building an indictment of Tension on the words of Fauolo and Maluina. As he did, their stories mutated.

Fauolo's account of the August 1989 murder, laid out in trial transcripts, went like this: She'd taken the bus from Sunnydale to the corner of 24th and Mission Streets, where she picked up a stolen two-door gray car from her cousin. Fauolo and Maluina took off, cruising through the Financial District, down Mission Street, and north to Fisherman's Wharf, before heading back to Vis Valley. The kids parked in the lovers lane up above McLaren Park, smoking cigarettes and looking down on the city.

Four cars, full of people Fauolo referred to as "HP [Hunters Point] niggers" — Tension among them, she said — slid into the lane. After 10 to 15 minutes a green car drove by, speeding along Visitacion Avenue. It was Shannon in his mother's car, a vehicle usually driven by his cousin, Patrick Barnett. "There go that nigger Pat!" one of the young men shouted. "He going to pay the price now?"

The Hunters Point posse jumped in their cars and tore off after Shannon, apparently thinking they were pursuing Barnett, a suspect in the slaying of Cheap Charlie.

Fauolo and Maluina peeled out, tailing the chase. When Shannon crashed, Fauolo ditched her car by Visitacion Valley Middle School and followed her friend on foot. From the corner of the Super Fair blacktop, standing beneath a Marlboro sign, she watched as the pack, laughing, beat her friend. Goff, whom Fauolo had never seen before, emerged from the crowd, yanked a "long gun" from the trunk of a car, and boasted, "I'm going to blow this motherfucker out!"

"Don't shoot him!" Fauolo screamed. "Don't shoot him!"

"Shut the fuck up," Goff yelled.

Then, according to Fauolo, Tension held the victim like a sacrificial offering while Goff popped off four or five shots. As the mob slowly slipped away, Fauolo ran to Shannon's aid. He was lying face up on the asphalt. "Go get Pat," he croaked. "Go get Pat." Wearing a T-shirt memorializing a Sunnydale homeboy who'd been murdered a few months earlier, Shannon died.

When Fauolo first contacted the homicide unit on Aug. 22, she made no mention of J.J. Tension. Throughout the two-and-a-half-hour call with detective Hendrix, the girl said she'd watched the crime go down, but she couldn't — or wouldn't — ID any of the participants.

Only after months of talking to the inspectors on a near daily basis would the girl pin the murder on Tension and Goff.

Yet at the time of the killing, Fauolo

knew exactly who Tension was. He lived on the same Hunters Point street as her cousins. She saw him nearly every Sunday when she visited her relatives. She knew what kind of car Tension drove. She knew his name.

So why did the girl wait so long to cough up that name, Adachi wondered. "You wanted to bring the people who were responsible for Cooly's death to justice.... And still you never mentioned J.J.'s name during this [initial] conversation?" he asked Fauolo.

"Because I — I didn't — I wasn't ready to talk to him about anything," Fauolo responded.

Adachi wasn't buying it. "We thought that the cops had either convinced or at least influenced the girls to identify Goff and Tension," he says.

the other with a white-painted metal roof.

Prosecutor Butterworth never produced any evidence that this second car truly existed. While the SFPD keeps a photo registry of the vehicles of suspected gangsters, it had no snapshots of this mystery car — let alone the actual auto.

At the trial, medical examiner Boyd Stephens told the court that Shannon's body bore no bruises; the boy hadn't been beaten with anything but fists. Though Fauolo had sworn in pretrial depositions that the victim had been attacked with bats and sticks, she now said that she hadn't seen the mob actually striking Shannon with the weapons.

Other aspects of Fauolo's testimony are troubling. For one thing, she was standing more than 100 feet away from the crime, on a moonless night. Could she

as a possible perpetrator but later retracted that accusation.

Four months later, at a preliminary court hearing, Maluina wasn't sure Tension had been among the mob. "I'm not sure," she said when asked if the boy was one of the killers.

"And that's your honest answer?" Adachi asked.

"Yes," the girl replied.

Goff wasn't there, Maluina told the court at another early pretrial hearing.

In April 1989 Maluina recanted her testimony completely.

She now told Hendrix and prosecutor Butterworth that she *hadn't* seen the crime. In fact, she said, she'd fabricated her whole story at the urging of Fauolo. "I wasn't there when the incident happened," Maluina told Butterworth. The

The jury, which took three days to arrive at a guilty verdict, believed Maluina and Fauolo.

I pass through many locked steel doors to reach the home of J.J. Tension.

At the gates of Mule Creek State Prison, two and a half hours northeast of San Francisco in Amador County, I empty my pockets and stand in my socks. A female prison guard, a middle-aged white woman with a gravity-defying shock of bottle blond hair, scopes the insides of my shoes for contraband. "Bleep-bleep-bleep," shrieks the metal detector as a Latino mom, grade-school kids in tow, passes through. It's her underwire bra. The guards have her take it off.

I walk through the metal detector without incident. Ahead of me a 12-foot-tall chain-link door slides open. The moment I step through, it shuts behind me, locking me inside of a claustrophobic six-by-eight-foot cage equipped with two security cameras. The cage door pops open, and I walk out into a small courtyard hemmed in by razor wire. I stride across a heat-scorched lawn into another squat cinder-block building.

Here a stoic correctional officer in a green jumpsuit checks me over before unbolting the thick door to the cafeteria-like visiting room.

Tension, a bulky black man with a freshly shaved head and a bright smile that seems out of place in this drab universe, greets me warmly. He speaks quietly but forcefully, as if this rare face-to-face encounter with the outside world could end at any moment, a soft drawl rounding off the edges of his words. Now 29, he is hefty but not overweight, childhood fat shed for muscle, his complexion coffee-colored, eyes penetrating.

I've journeyed here with Adachi, and a palpable tension hangs in the air when the lawyer relates recent developments in the case. The two men lock eyes; sweat beads on Tension's tall forehead. Adachi has little good news. "I know it doesn't seem like we're doing shit, 'cause you're still in here," he says.

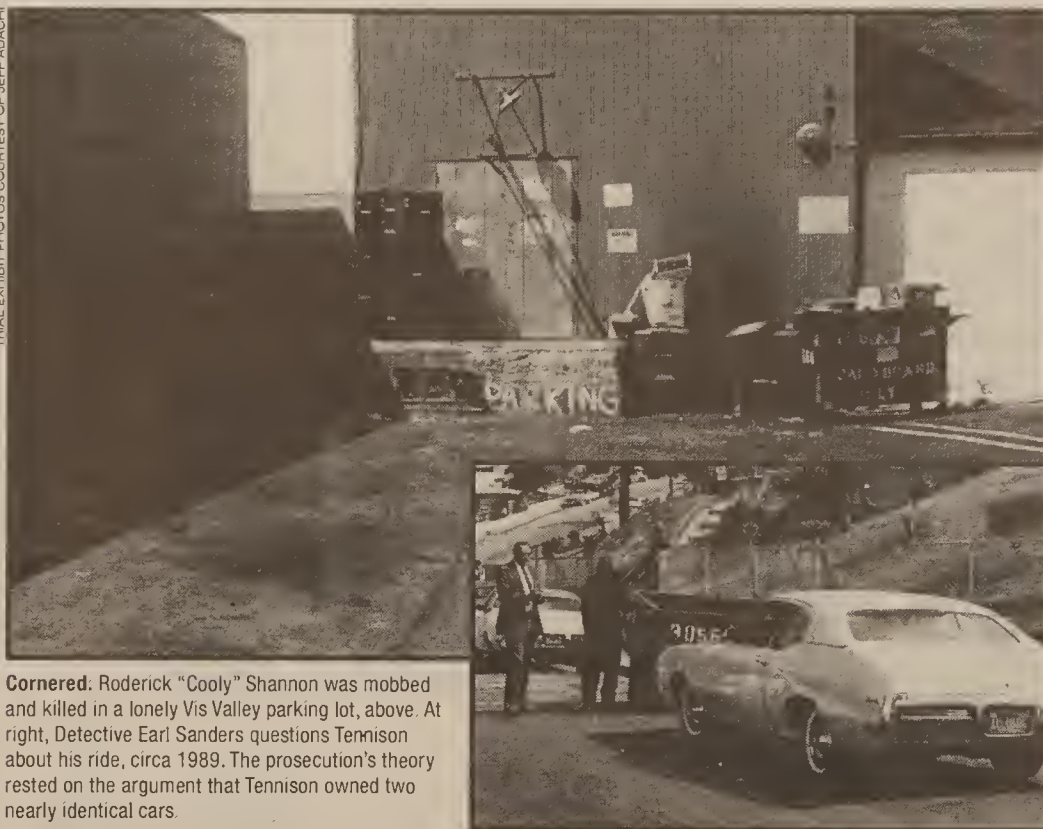
The prisoner responds in a near-whisper: "It just gets harder and harder every day."

The youngest of four boys, Tension grew up "on the hill," as they say in Hunters Point, on Northridge Street, splitting time between his divorced parents, Dolly Tension, a shoe salesperson, and John Tension Sr., a sheet-metal worker at the shipyard. The tough, largely African American neighborhood in southeastern San Francisco comprised his entire childhood world.

At Sir Francis Drake elementary, Tension recalls, "I was pretty much like any other kid going there: did the work, didn't like it, played sports." Physically chunky from an early age, Tension loved athletics — "any kind of sports" — but football was his game; that is, when he could keep out of trouble. In his teenage years, between two stints in San Francisco's youth lockups for selling weed, he played linebacker for the MacAteer High School football squad. Tension the ghetto entrepreneur dived up with the Harbor Road "set," a loose-knit band of teen and twentysomething males who claimed the area around that street's subsidized apartments as their exclusive drug-slugging fiefdom.

Continued on page 16

TRIAL EXHIBIT PHOTOS COURTESY OF JEFF ADACHI



Cornered: Roderick "Cooly" Shannon was mobbed and killed in a lonely Vis Valley parking lot, above. At right, Detective Earl Sanders questions Tension about his ride, circa 1989. The prosecution's theory rested on the argument that Tension owned two nearly identical cars.

During that first phone call the girl was, however, ready to describe the vehicles that chased down Shannon. One of them, she said, was a yellow-and-white Buick Skylark. The description set off bells for Hendrix and Sanders. Tension, a known gangbanger who'd been popped a couple of times for selling weed, owned a car matching that description. They poked around for him.

"I heard from a few people the rumor that the homicide detectives were looking for me," Tension recounted in a recent *Bay Guardian* interview. He stopped by the central cop shop at 850 Bryant. "I asked them what was going on. They basically said, 'Your car and you were involved in a homicide.' I basically told 'em we can cut this interview short, that my car was in the impound already."

Towing-company records proved Tension's impounded car wasn't at the scene of the crime, and police set him free.

Still, on Oct. 31, 1989, after repeated in-depth conversations with the police, Fauolo picked out Tension from a photo lineup. Now, however, she offered new information. Straining the bounds of credibility, Fauolo insisted that Tension owned two nearly identical, yellow-and-white Buicks: one with a white vinyl top,

really make out the assassins?

Her recollection of the car chase never jibed with that of another witness who took in the pursuit — though not the actual shooting — from his Cora Street window. Shannon and his assailants, this witness said, had been driving in reverse at high speed for at least part of the chase. The victim backed his car into the ball-park fence at high speed, pursued by a black pickup truck "doing about 35 miles an hour backwards."

Fauolo, who supposedly had a front-row seat to the incident, never mentioned anything about the vehicles reversing rapidly.

Maluina's testimony — also documented in court records — was even more suspect. In November 1989 the girl was called into her school principal's office. Hendrix had some questions for her. Yes, Maluina told the detective, she'd seen Shannon get "mobbed" and killed. How had she happened onto the crime scene? She'd been "walking around." In Maluina's version of the night's events, there was no stolen car.

When Hendrix presented the girl with an array of mug shots, Maluina picked out Tension but failed to ID Goff as the triggerman. She also selected a third man

other girl, Maluina said, had filled her in on the details of the crime, instructing her to single out the "biggest guy" in the mug shot lineup. (Tension at that point carried about 200 pounds on his roughly five-foot-nine frame.) "The only reason I picked out J.J.'s picture is because Masina told me to," she pleaded.

His case crumbling rapidly, Hendrix phoned Fauolo — who had moved to Samoa — and put Maluina on the line. By the time the two friends were finished talking, the girl's story had morphed once again: Actually, she *was* there, Maluina informed the men.

When the jury heard the case in October 1990, Maluina was steadfast: she'd seen the crime and could pinpoint Goff as the gunman and Tension as an accomplice. Fear had driven her testimony through its chameleonic changes, she told the court. She hadn't wanted to be busted for the stolen car, so she'd left it out of her story. She'd recanted her testimony and denied witnessing the crime because she'd feared violent retribution.

Like Tension's supposed second car, Fauolo and Maluina's boosted sedan was never found; either police had failed to track down the hot car, or perhaps it never existed.

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Small

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Tennison

From page 15

Some days Tennison figures his decade in prison has been a blessing: it beats being dead, and many of his old running mates are six feet under — a half dozen Harbor Road heads were slain in 2000 alone.

To former friends dwelling "on the outs," he is forgotten: over his 10 years of incarceration their stream of letters has dwindled, their visits have tapered off entirely. Like most lifers, Tennison has gradually become a ghost, a specter of the man his preprison companions once knew.

He doesn't keep in touch with Goff; he says he scarcely even knew him before they were arrested.

Survival, family, and faith define the con's existence. Survival in Mule Creek — host to a preponderance of lifers — means keeping your mouth shut and your head down; avoiding the vagaries of "prison politics" by staying in the good graces of the turnkeys and off the shit lists of other inmates; maintaining your sanity in the

tions of his confinement. "I live very well compared to a lot of other less fortunate people," he tells me without the slightest touch of irony.

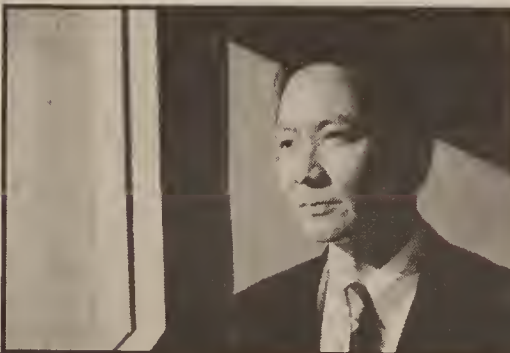
Home is a six-by-eight-foot cell he shares with another man. Amenities include a 13-inch TV, a CD player, and a Walkman. Work is an 18¢-an-hour job in the prison print shop. Recreation is shooting hoops in the exercise yard after work. Nighttime is reserved for prayer. The joys in the inmate's life are meager: a familiar song on the radio, warm sunlight pouring through his cell window on a chilly day, a phone call to kin.

Family consists largely of mother Dolly and older brother Bruce. John Tennison Sr. died of cancer in 1993; brother Julius doesn't keep in close contact; brother Mike was shot in the back and killed a few years back. "I lost my brother, I lost my father, I lost my grandfather since I've been in prison. Your [cell] door opens, and you know it's not time for it to open. You know immediately something's not right. All three times it's been like that. I pray and pray and pray that nothing happens

The son of an auto mechanic and a medical lab technician, Adachi is a true nonbeliever, questioning whether a person of color can ever find justice in an American courtroom.

A handsome, slickly dressed man with greased-back hair and a sleek sable Mercedes, he possesses a genius for ripping apart prosecution testimony. Watching him at work — he's a pit bull in the courtroom — I get the sense that there is nothing in the world Adachi likes more than practicing law.

These days he takes only the toughest cases. He recently represented Lam Choi, the man indicted for offing a Tenderloin mob boss in 1996 in a high-profile, Mafia-style rubout. He is the lawyer for Jihad Baqleh, the cabbie accused of raping and killing 24-year-old Julie Day. If a murder hits the front pages, chances are Adachi will work it, and much of the time his clients go free. Second in command in the office, he has already filed papers to run for the top slot when current chief Jeff Brown steps down in 2002, and many of his colleagues think he's a natural



**"I will never, ever give up.
I don't care what it takes.
I could be 80 years old.
I'll never give up."**

Jeff Adachi

face of unending repetition. Tennison does not indulge this journalist's urge to gather stomach-turning details about penitentiary life; he will only hint at the horrors that transpire behind the walls. "Some things you just mentally try to block out. I've seen a guy get shot. I've seen guys get stabbed. It's a violent place. One minute it's nice ... the next minute somebody's being carried away on a stretcher."

In another 14 years Tennison will be a candidate for parole — in theory, at least. The state, from Gov. Gray Davis on down, is allergic to paroling convicted killers, even those legally eligible for early release. And unless that changes, he will never escape the grip of the California Department of Corrections.

What happens to the person buried — along with some of the ugliest, most brutal people on earth — under an avalanche of concrete and steel, alive with only the faintest prospect of rescue?

The weight of long-term incarceration is famous for creating stony-faced sociopaths, but Tennison seems a flat-emotioned husk of a man who — simply, quietly — endures. If truly innocent, he is living out the mother of all nightmares. Yet when I speak to him, I see only the tiniest hints of rage: no fury at the hand fate has dealt him, no profanities for the cops and prosecutors who put him here, no ill will toward the girls who testified against him. He gripes little about his locked-down environs and must be pressed to complain about the condi-

tion to my mother while I'm gone." From his neck hangs a gold cross, jewelry that once belonged to Mike.

Four or five times a week Tennison's mind flashes back to the moment he heard the guilty verdict. "I was in total shock, disbelief," he recounts softly. "My whole body went numb. I couldn't hear for maybe 30 seconds. Couldn't speak for maybe another 30 seconds. Out-of-body experience — I just couldn't believe it."

"As long as it's been, I can remember that day right now as we speak. At times when I'm just sitting back thinking to myself, I remember just hearing 'guilty.' And sometimes I think, what if it was the other way around?"

Every single day of the past decade has "basically been the same. Each step ain't getting no easier. It's basically the same routine. First thing when I wake: damn I'm still here. I put it in my mind how I'm gonna deal with this day without interrupting anybody's program, keep anybody from interrupting my program. Physically it's the same thing. But mentally it's getting tougher and tougher."

Like most of this town's city-paid defense lawyers, Adachi, a Sacramento native, doesn't conform to the popular, television-inspired conception of a public defender. He doesn't show up for court in rumpled, coffee-stained suits; isn't perpetually outgunned by sharp-witted prosecutors; hasn't been ground down to a state of indifference.

choice for the job.

But back in 1989, Adachi was a relative newjack, with just three years under his belt as a city-paid defender. The Tennison-Goff trial was the first murder case he worked from start to finish.

Believing the prosecution had a flimsy case, the young attorney didn't mount a major-league, call-up-every-witness-you-can-find defense. "That's the only thing I regret: not putting on more of a case. We really didn't think it was necessary because what the girls said made no sense. It was chock-full of contradictions."

Goff's trial attorney, Barry Melton agrees. "We never really believed they had enough of a case to convict these kids," recounts Melton, now top public defender in Yolo County. "After all, they were trying to hang these guys on the words of a 14-year-old car thief."

Both defendants had alibis, but both lawyers were loath to put the exonerating figures — black adolescent thugs — on the stand, knowing they'd play badly to the jury. Tennison, for his part, contended that during the time in question he'd been picking up friends from the Broadmoor bowling alley. Adachi was scared to even admit to the jury that his client had left the house on the night of the killing.

"If they didn't think these two kids were in a gang, when they saw all the alibi kids, they definitely would've," Melton explains. "It's been my experi-

Continued on page 18

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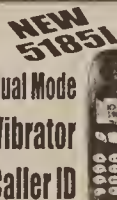
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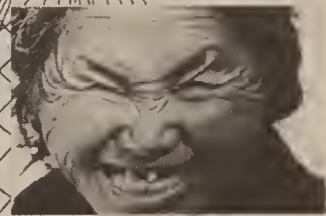
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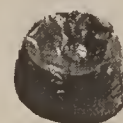
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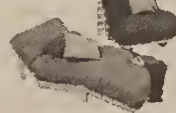
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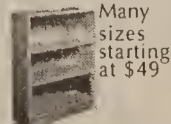
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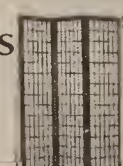
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Track: Uninvited

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Description: Acoustic version from her "MTV Unplugged" album

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Elliot Murphy & Bruce Springsteen

Track: Everything I Do

Genre: Rock & Pop

Description: The Boss sings backing vocals to this ballad

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They Might Be Giants

Track: Spiraling Shape

Genre: Alternative

Description: Live version recorded in New York City

Label: EMusic

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Maceo Parker

Track: Uptown Up

Genre: Jazz

Description: Saxophone great mixes jazz, funk and R&B

Label: What Are Records?

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07

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Julian Lennon

Track: Day After Day

Genre: Rock & Pop

Description: From "Photograph Smile," his first album in a decade

Label: Fuel 2000

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08

TRACK

Shelby Lynne

Track: Gotta Get Back

Genre: Country

Description: A non-album remix

Label: Island/Def Jam

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09

TRACK

John Wesley Harding

Track: She's a Piece of Work

Genre: Rock & Pop

Description: Wry humor and literate lyrics

Label: Hollywood Records

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10

TRACK

Del the Funky Homosapien

Track: Phoney Phranchise

Genre: Rap & Hip-Hop

Description: Rap with a socially conscious edge

Label: EMusic

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story

Tennison

From page 16

ence that half the time people can't remember what they were doing."

The jury ruling struck the legal team like an industrial-strength electrical shock. "Oh ... my ... God," Melton gasped as the verdict was announced; Adachi was speechless as his client wept openly.

Already tenuous, the bond between Adachi and Tennison crumbled. "I wanted to take the stand," Tennison remembers. "I figured all [the prosecution] could do was say that I was a drug dealer. I felt that I should've testified on my own behalf and my witnesses should've testified for me. It would've eased the pain for me a little.

"After the trial we kind of pointed the finger at each other. When it was all said and done, I felt he didn't give it his all. I figured I didn't get off, so he didn't do his job."

Adachi, too, felt let down. "I was angry at him because I thought he didn't help me. I thought he didn't trust me because I was a public defender. I could've found out more about the case had I had more access to the community. If this had occurred in the Japanese community that I've been a part of for years, I could've gotten down there and found out everything I needed to know. I did all the regular investigation, talked to all the witnesses, talked to his family, all that. But there needed to be an extraordinary effort, not only to solve a murder but to untangle a web of deceit which had been woven by these two girls."

Sitting in his Seventh Street office, Adachi holds his fingers a millimeter apart: "We had this much trust after the trial."

Every defense lawyer has watched — sick in the gut — as a client he or she

believes to be inculpable is sent to the pen. These are the trials that haunt; Tennison, his face shrouded in darkness, starred in Adachi's nightmares for many years after the decision.

"The reason he wasn't acquitted was because the jury was holding the defense to too high a standard," contends Adachi, who argues that the town's then-raging gang war "had the effect of really shifting the burden of proof. If I were to analyze it now, in a gang case where somebody's dead, you've got to prove innocence" — rather than simply raising a reasonable doubt.

When a client is found guilty, the public defender nearly always washes his or her hands of the matter, leaving appeals to state-paid lawyers or private counsel. After all, there's a steady stream of new clients and no funding for lost causes, which is what most appeals are. Adachi conferred with gunshoe Bob Stemi, the investigator who'd helped him craft Tennison's failed defense. Both men were devastated. They decided to start over, to excavate fresh evidence and reconstruct the case as if they were headed back to trial.

Adachi began reaching out to Tennison, hoping to resurrect some sense of trust.

A month after the verdict came down, S.F. police officers Michael Lewis and Nevil Gittens picked up a man named Lovinsky "Lovinstia" Ricard Jr. on a routine drug warrant. Ricard had a surprise for them: it was he — not Goff and Tennison — who shot Shannon to death, he informed the cops.

According to police transcripts of that confession, Ricard had been cruising around with a bunch of friends in a convoy of three cars and a black pickup truck, looking to leave somebody from Sunnydale bleeding. The posse stopped to loiter in the parking lot of the 7-11 at Third and Newcomb Streets — just a few blocks from the spot where Shannon was killed. Ricard sat in the pickup swilling Old English malt liquor.

Shannon drove by, and Ricard and company lit out after him. When they got to the Visitation Avenue ball field, Ricard told the cops, Shannon "ran up on the curb, and at the fence he jumped out. Then we started chasing him. I remember I got off the truck and ... some people, they had already cornered him, OK.... And they, over there, they were beatin' him up. They was beatin' him up."

Ricard pulled a 12-gauge from the truck and gunned down Shannon, "because we knew he was from Sunnydale."

"Were any of two individuals, Antoine [sic] Goff or John Tinneson [sic], do you recall whether they were with you on the night this thing occurred?" one of the officers queried.

"No, they were not," Ricard responded.

There were some flaws in the story. He was fuzzy on some details, like how many shells he'd put in the shotgun and what brand the gun was. He wouldn't name any eyewitnesses to back up his claim. And he couldn't provide the murder weapon.

Ricard's confession was the kind of thing that happens all the time in the movies and almost never in real life —



"I worked over 500 murder cases. I've talked to a lot of killers in my day, and if I had any indication that he was innocent, I would've let him go."

Prentice "Earl" Sanders

and despite the limits of his story, Adachi assumed Tennison and Goff could start planning their homecoming parties.

The confession turned out to be a bombshell ... that never exploded. Judge Thomas Dandurand shot down a request for a fresh trial. Deeming Ricard's confession unreliable, the police set him free. Legal documents indicate that Ricard now lives in St. Paul, Minn. (Our attempts to reach him through the mail and by phone were unsuccessful.)

On July 2, 1992, nearly three years after the murder, investigator Stemi convinced a witness to step forward. This person, whom we'll refer to as Witness X for obvious security reasons, gave police, prosecutors, and the defense a detailed run-down of the slaying and the events that preceded it. The new account — which was taped and transcribed — corroborated Ricard's confession and included the names of four alleged accomplices to the crime. Ricard was indeed the gunman, Witness X asserted. Tennison and Goff had no part in the crime.

Now, Adachi figured, Tennison and Goff would finally walk. Wrong again. Arlo Smith, district attorney at the time, didn't feel the narrative was strong enough to reopen the case.

Stymied, Adachi kept probing and enlisted the help of private attorney Eric Multhaup in navigating the maze of court appeals.

Tennison and Goff "had nothing to do with it," Witness X tells me in a recent interview. "Lovinstia even got up and told that he did it, and that neither J.J. nor [Goff] had anything to do with it."

Continued on page 21



"How many times does this happen in the criminal justice system? We have a person who's come forward and confessed to the crime."

Eric Multhaup

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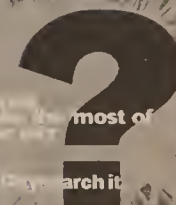
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Cards

Tennison

From page 18

I do know what happened — I was there."

Over the course of a two-hour conversation Witness X offers a convincing recounting of the crime. "Lovinsta went over there while they were beating him up," shot Shannon, and "came back with his shirt and everything all bloody and said it felt good."

"Lovinsta asked us never to say nothing; everybody was to be quiet," the informer tells me. Adachi hired an ex-FBI agent to run a polygraph test on X; according to the machine, the witness is telling the truth.

Witness X claims — as police had theorized — that Shannon was killed to avenge the deaths of Cheap Charlie Hughes and Roshawn Johnson. "It was just anybody at random, whoever it is from Sunnydale, you're gonna die. Unfortunately, Roderick was right there, and he happened to be from Sunnydale."

Anton (pronounced "Antoine") Goff is among the 5,800 humans stuffed into the Corrections Department's Solano County facility, a strip-mall McPrison built for just 2,100 inmates. It's luxurious compared with his old digs: Goff spent his first five years on 22-hour-a-day lockdown at the infamous Pelican Bay state pen.

The detectives pegged Goff as a man with a clear motive to murder: he'd been wounded — allegedly by a Sunnydale head — in the Cheap Charlie shooting.

But Goff, now 31, claims he was hanging out with "four or five" buddies on the night of Aug. 29 and never even left Hunters Point. "All of 'em was ready to testify," he says.

Ricard "was a friend we knew growing up in the neighborhood. He wasn't nobody I hung around with all the time," Goff relates, saying he's positive of the man's guilt. "He told me everything what happened. He told me personally before I was arrested."

Tennison was a friend, but not a close comrade, Goff says.

He works out three, four hours a day, playing basketball, sometimes handball. There are no weights in the exercise yard, so Goff builds muscle by lifting other inmates. He studies business, planning for a career that may never come. "You have to be tough to get through the situation, 'cause it's not easy up in here. You have to have your mind right, or you'll go crazy."

Constantly, he asks himself, "Why am I here? Why am I being punished?"

Inspectors Hendrix and Sanders spent better than two decades trying to staunch the city's bleeding. Both African American, the men staffed the homicide unit throughout San Francisco's goriest years — the crack-fueled murder binge that ran from 1985 to 1993 — digging into some 500 slayings and solving 85 percent of them. As a team they were the kind of hard-boiled, damn near inescapable cops dreamed up by TV scriptwriters.

These days, 63-year-old Sanders, now

assistant chief, seems more grandpa than hard-ass. His mind, however, is anything but soft: talking about Shannon's execution, he effortlessly calls up minute details from the decade-old incident.

Sanders is indignant at Adachi's allegation that he and Hendrix might have somehow shaped the statements of Maluina and Fauolo. "That is absolutely untrue. It's speculation on his part," the veteran officer tells me. "At no time in my career did I intentionally or unintentionally influence a witness."

Maluina and Fauolo, the ex-detective insists, "had no axe to grind. They were reluctant to come forward because they had families in the community," but through many hours of dialogue the cops convinced the girls to take the stand.

"Eyewitnesses all the time have inconsistencies," he says. "And those inconsis-

tinuation he didn't do? Would an innocent guy really volunteer for a permanent stay in the joint? "I have no idea what his motivation would be — except for pressure from some of his gang members. I don't doubt that he may have been there, but the information he gave doesn't fit the scenario."

"I initially thought [the confession] was just to confuse the issue, because he did not have the details of what happened. We know exactly the route of the chase. We know what corners — we know where the car was crashed. He didn't know all that. I don't know why he came forward. I have no idea."

Tennison and Goff deserve the purgatory they now dwell in, the cop assures me.

(Hendrix, who retired in 1999 after 34 years on the force, declined to be interviewed for this story.)

Contacting another alleged witness (this one a small-time rapper) via a trusted intermediary, they again came up empty. It didn't matter that Ricard had already incriminated himself: nobody wanted to talk. Besides, Shannon had been besieged by a mob, and flapping lips could conceivably lead to more arrests. There is no statute of limitations on murder.

"All of them are scared that they'll go to jail," Witness X figures.

Since the trial, Maluina and Fauolo have made themselves scarce — both have moved in and out of San Francisco on several occasions — eluding attempts by Adachi and Stemi to reach them. (The *Bay Guardian* was unable to contact either woman.)

Despite all of the dead ends, Adachi and Tennison have, if anything, grown closer, writing letters and speaking on

find too many lawyers with the heart Jeff Adachi has," ventures Scott Kauffman, a private defense lawyer who specializes in gang cases and death penalty appeals. "I definitely think he's doing it for J.J., but at another level it's personal. This case has caused him a lot of pain. I've seen him talk about the case — he's almost in tears."

Goff's attorney, Melton, lauds his former cocounsel: "He's been steadfast. Given the information about the case, you have to remain committed."

But what if Adachi's instincts are wrong, and Tennison *did* murder Shannon? If so, Adachi has wasted 11 years attempting to unchain an assassin.

To keep from obsessing over her son's fate, Dolly Tennison works herself to exhaustion. Mornings, she clerks at a department store; nights, till 4 a.m., she attends to an ailing 83-year-old woman. Seven years back Dolly fled to a small, solitary apartment on the peninsula. Hunters Point was tainted with "too many damn memories."

Dignified, her clothes and medium-length hair immaculate, Dolly looks like she's working very hard to keep her chin up, to keep darkness from closing in. Given the age of her children, she must be approaching senior citizenship, but she looks trim and healthy.

"It hurt like hell for them to say 25 to life for my child," she tells me, her words rushing out all at once, only to trail off just as quickly. Portraits blanket the walls of her home: chubby Buddha babies; a granddaughter in prep-school togs; son Bruce on his wedding day; J.J. in prison blues; murdered son Mike looking hard.

Dolly beckons me to take in the snapshots from her vantage point on the couch. "I think I've been glued to this spot since Mike died. I can sit here and see all my family. I'll sit here all day long waiting for [J.J.] to call as long as I can hear his voice," she tells me, pointing to the photo of her dead son, " 'cause there's one over there I can't touch."

Like the parent of a long-disappeared child, she holds out an almost irrational hope that her son will one day emerge from exile. "My best day is when I go visit my kid. It's hard knowing my child may not be coming home soon, but he's gon' come home." Dolly is her son's rock; prayer, she tells me, is her anchor.

Slowly shaking his head, 34-year-old Bruce, a San Francisco parking lot attendant, raises his voice. "I understand that it's been 10 years outta his life, but it's been 10 years outta my life, too, 10 years outta my momma's life. Gone. Can never get back." Enraged, he blames the legal system for his brother's lot.

Bruce daydreams about the day his younger sibling is liberated: "He'd just call me and tell me what he'd wanna ride home in. Budget'll rent anything — a limo, an R.V., whatever. I want just to ride and talk with him — free. No doors closing behind us. The wind blowing on our little bald heads. Seeing the sun rise and the sun set."

Continued on page 23



"Each step ain't getting no easier. It's basically the same routine. First thang when I wake: damn I'm still here. I put it in my mind how I'm gonna deal with this day without interrupting anybody's program, keep anybody from interrupting my program."

J.J. Tennison

tencies were pointed out by the defense counsel, very thoroughly. But those inconsistencies were not enough to shake the judgment of the jury as to the guilt of the two young men."

Maluina's flip-flop signified an instinct to protect herself, not dishonesty, Sanders argues. "She was afraid. Witnesses get killed. She was frightened, and rightfully so."

For Sanders the testimony simply made sense — agreeing with the few clues discovered at the scene. He remains adamant about the girls' integrity.

I ask about Tennison's supposed second car, the one that never materialized. Irrelevant, according to Sanders. "I looked at the evidence carefully. We didn't investigate this overnight. As far as I'm concerned, we laid out the evidence, gave it to the prosecution, which presented it to the jury — and the jury agreed that these two young men were guilty."

So why would Ricard cop to an assas-

silence governs the urban underworld. Rule one is: you do not snitch. Rule two: Breaking rule one is a transgression punishable by death. Case in point: two witnesses in San Francisco murder cases were slain just in the last two months.

Witness X named three other supposed witnesses, and Adachi's archaeology has focused on unearthing these characters. Scouring credit data, Department of Motor Vehicles info, court records, and prison rolls, Adachi, along with investigator Stemi, hunted up two of these people, only to run head-on into the code of the streets. Bringing along a tape of Ricard's confession, Adachi and Stemi paid a visit to one of the alleged witnesses, a convicted dope dealer doing time in the San Quentin state pen. See, they said, your buddy turned himself in; he's trying to take responsibility for his actions. No dice, the man replied. I don't got shit to say to you.

the phone every couple of weeks.

Adachi keeps the Tennison-Goff trial transcripts next to his paper-covered desk. His notes on the case are jammed into a dozen overstuffed binders lining an office bookshelf. The trial exhibits are stacked in a corner. He and Stemi still discuss the case two or three times a week.

Adachi is amazed at Tennison's resilience. "I've seen him mature into a very spiritual man. For him to be as strong as he's been — that's what hits home to me now. How could he stand up to that?"

"I not only think of him as my attorney," Tennison says, "but I consider him a good friend who's giving his all to get me out. I think of him as a damn good friend."

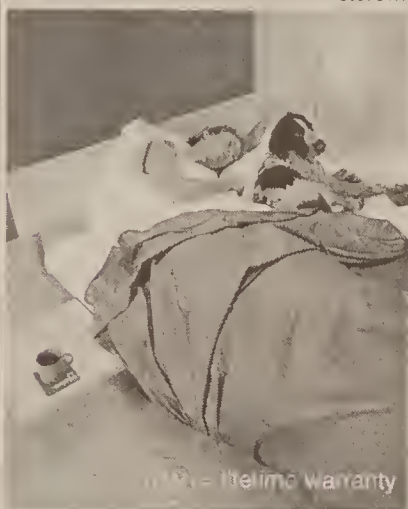
Adachi tells me he "will never, ever give up" on his client. "I don't care what it takes. I could be 80 years old. I'll never give up."

It's a commitment that has won him praise from his peers. "You're not going to

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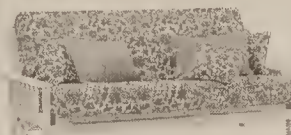


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Tennison

From page 21

On a mid-November morning, the 9th U.S. Circuit Court of Appeals, the highest-ranking federal court in the western United States, will hear Tennison's plea. The judiciary hasn't smiled on Tennison's appeals: four courts have vetoed his bid for a new trial. The last rejection — by a federal district judge — came in March, leaving Adachi "guttured" and Tennison dejected.

The 9th Circuit's Mission Street courtrooms are housed in a stately \$91 million granite edifice — the interior all marble and polished wood. Inside courtroom three, a pristine chamber worthy of a Tennessee Williams drama, hangs a tile mosaic depicting a freed slave, shackles snapped, approaching a white Lady Justice on bended knee. Beneath the image, on a walnut pew, sit Dolly and Bruce Tennison.

Dolly, dressed for business in a black pantsuit, clutches a form letter from the court: Adachi's ally, attorney Multhaup, will have 10 minutes to argue before the bench. Bruce throws an arm around his mother's shoulders. Eleven years in prison, and J.J. Tennison's fate — whether he will spend the rest of his days behind bars — rests on a 10-minute conversation and a legal brief. Multhaup's argument today is simple: the lower federal court has abandoned its constitutional duty by refusing to review new evidence in the case.

"We have a claim here that the petitioner is presenting new evidence of factual innocence," Multhaup tells the panel somewhat nervously.

"But the state courts reviewed this evidence," one judge replies.

"We had a preemptive strike by the [federal] District Court. The [S.F.] Superior Court that dismissed the case was in no way reasonable, in my opinion. And how many times does this happen in the criminal justice system? We have a person who's come forward and

"It's been 10 years outta my life, too, 10 years outta my momma's life. Gone. Can never get back."
Bruce Tennison



confessed to the crime."

The judges launch a fusillade of questions at Multhaup, at one point rattling him a bit. In 10 minutes the hearing is history.

Outside the courtroom the Tennisons, solemn faced, huddle with Multhaup. The attorney plays the optimist, while Diana Samuelson, the lawyer handling Goff's appeals, is less sanguine, telling me she thinks the circuit will kill the petition.

Prosecutor Butterworth would not speak to the *Bay Guardian* for this piece. He did, however, fax a one-page rebuttal to Tennison's charges, which reads in part: "This matter has been reviewed several times by the office of the District Attorney and the San Francisco Police Department based upon the allegations raised [in Tennison's ongoing appeal]. Nothing has been presented to date that would justify 're-opening' the investigation."

Grilling Tennison, I look for cracks in his story, telling slipups that might point to his guilt. His account of the night in question — that he was sleeping at a friend's house, then picking up pals from the bowling alley — corresponds to what he told detectives 11 years ago as they ran the good cop-bad cop routine.

Why would Fauolo and Maluina lie and put away an innocent man, I ask.

"Over the years I've asked myself the same question and still haven't come up with an answer," he tells me. But "right out the gate it was no doubt in my mind that the homicide inspectors, the D.A., or somebody put 'em up to this, because I knew they were pointing out the wrong person. As for [Goff], at the time I wasn't sure, but I was definitely sure that they had the wrong person when they pointed out me."

"I've said it from day one: I'm not a murderer. I was a drug dealer at the time. It wasn't nothing to be proud of, or ashamed of. I was locked up for it twice. I did my time."

"In a time when you want people to believe in the justice system and that the system works, I'm a perfect example that the system is screwed up — from the top to the bottom. And as of right now I can't see it no other way. Everything is in black and white."

Tennison is relaxed, coming off like a man who can't be bothered to front, as I put him on trial all over again. Maybe he's guilty as hell; maybe he snuffed out Shannon's young life. But if so, his body language and speech patterns offer no subtle indications of

that. When Tennison was picked up by the SFPD, Hendrix and Sanders interrogated him for hours, without a lawyer, and his explanation of the crucial hours never wavered. I wonder if something in his 17-year-old demeanor spelled out "executioner" to the homicide detectives.

I put the question to Sanders. "I worked over 500 murder cases," the veteran lawman responds. "I've talked to a lot of killers in my day, and if I had any indication that he was innocent, I would've let him go."

Uncomfortable playing Solomon, I run Tennison's story by an old ex-con who spent 25 years in some of the state's most notorious lockups. "Every guy inside will tell you he's innocent," I tell him. "And every bleeding-heart journo wants to believe him."

"Yeah, but you know, after 10 years or so inside, it becomes really hard to lie," the former prisoner responds. "You just get so tired, so worn down, it's impossible to keep up a lie."

Never mind the fact that Tennison passed a polygraph test.

The 9th Circuit's ruling arrives in Adachi's mailbox Dec. 15. He reads through the five-page decision with his heart in his throat. The key information comes in the last two paragraphs: "Tennison's conviction appears to rest largely on the testimony [of two little girls]. Tennison's new evidence, taken together, calls into question the reliability of these eyewitness identifications."

And then, two sentences later: victory. The judges are overturning the ruling of the lower court, instructing federal judge Claudia Wilken to mount a "thorough review" of Tennison's situation.

It doesn't mean the inmate is going home tomorrow, nor even that he'll necessarily get a new trial, but the decision does require Wilken to examine the sworn statements of Ricard and Witness X and to determine whether a retrial should be ordered.

Adachi is elated. Dolly seems relieved, as if she can finally start breathing again. Bruce feels like "Christmas came early."

An upbeat John J. Tennison phones me. "I finally had three judges look over the case and see what should've been saw a long time ago."

Grimacing today, the prisoner has already begun steeling himself for rejection at the next round. "I play a lot of basketball to take my mind off it. The [courts] are playing God. My life is in other people's hands, and there's nothing I can physically do. Nothing." ♦

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PVR versus Madison Ave.

Will personal video recorder technology kill your TV commercials? *By Jason Shankel*

I watch television. There, I said it. It's not so hard for me to admit, media junkie that I am. But there exists a class of people for whom lack of television exposure is a point of pride. "Oh," they'll say, "I've got an old black-and-white set in the closet, you know, in case there's a war or something. But I never watch it."

Like many, I had to suppress a chuckle when these same people simply couldn't believe that Richard won on *Survivor*, bless their Melville-reading, white wine-drinking little hearts.

What is it about the tube that engenders such hostility? Such cynicism? Such closet consumption? One word: advertising.

I'm not just talking about commercials. They're bad enough, but that's why God invented the mute button. I'm talking about the influence that the sponsorship model has on the quality of programming.

For example, last month Showtime began running an Americanized version of the British relationship drama *Queer as Folk*. Billed as the gay *Sex and the City*, this program was promoted with a half-hour special titled "Is America Ready?" Having seen the program, I devised a simple litmus test. If you've ever watched *Will and Grace* and thought to yourself, "What this show needs is more rim jobs," you're ready.

Of course America is ready. We've been ready for 20 years — at least — and Showtime knows it. The only Americans who aren't ready are those whose middle initial is B (NBC, CBS, ABC). And even they're ready. Who's not ready is Tide with Bleach, Coca-

Cola, and Pinesol. Under capitalism, he who pays the piper calls the dance. The problem with network programming is that the viewer isn't paying the piper; soap sales are.

But over the past few decades new technologies have arisen that threaten to undo this Pentecostal media framework. First there was cable TV and the VCR. Now, enter the PVR: personal video recorder.

For those who haven't seen one in action, a PVR is basically a hard drive that hooks up to your TV. Like the VCR before it, the PVR lets you record programs for viewing at a later time. Unlike the VCR, however, the PVR lets you play back and record at the same time, schedule program recording from a Web browser-like interface, and pause live television. No more elaborate taping rituals, no more counterintuitive timer settings. Just point, click, and watch. And here's the clever bit: if you start watching a program 10 minutes after airtime, you can skip over commercials.

Skip. Over. Commercials.

Make no mistake, this technology is currently in the early-adopter stage. The two main players are ReplayTV and TiVo, and both have significant limitations: you can only record one channel at a time, the interface to cable and satellite boxes is rather clunky, and the integrated program guide requires nightly phone line usage and the inevitable "Server error, please retry connection" messages that we all just love to get with our morning coffee.

Time was when network television had a captive audience. We'd watch what they showed because they were the only game in town. Like hungry

people in a depression-era soup kitchen, we had to sit through the sermon if we wanted to eat. And the food was usually pretty bland.

Consider the "controversial" show *NYPD Blue*. It somehow managed to slip "asshole" past ABC Standards and Practices in the last few seasons. So now New York City robbery-homicide detectives get to say things like "This skel is a mother-loving asshole" instead of "mother-loving dirtbag." For this, ABC catches more flak than the Iraqi Air Force.

Meanwhile, over on *The Sopranos* (HBO) we have 13-year-old Anthony Jr. complaining, "So what, no fuckin' ziti now?," when he learns that his grandmother won't be coming to his birthday party.

No fuckin' ziti, indeed. Does HBO catch heat for this kind of thing? Sure. Do they care? No. Why? Because viewers, not sponsors, are paying for the programming. But with PVR technology, viewers may have the chance to bite back.

Of course, PVR devices on their own will not bring down television advertising. They are just the tip of the iceberg, the foot in the tent, the nose in the door, whatever. The essential notion of a real-time digital signal recorder has legs, and it knows how to use them. The ability to pause live television and skip commercials may soon be as ubiquitous as volume control.

At its best, technology allows us to personalize our relationship to culture. From the remote control to the V-Chip to Napster, media technology excels at allowing us to separate the wheat from the chaff. With 2,000-plus hours of programming in a given day, PVRs let

you select two or three choice hours in less time than it takes to check e-mail.

We can argue about whether this is a good thing or a bad thing. Should we really be encouraged to insulate ourselves so completely from parts of the culture that don't interest us? This is a subject for a different rant. One thing we can all agree on is that we don't need advice about getting our whites really white shouted at us four or five times an hour when all we want to know is whether Dr. Green is going to be OK or not.

So, will television commercials go gently into that good night? Not without a fight. Over the past year and a half, big media has been falling all over itself to invest in ReplayTV and TiVo while simultaneously considering legal action against both companies. As part of its investment agreement with NBC, ReplayTV agreed not to emphasize its quick skip (read: commercial skip) feature in any of its promotions. This corporate schizophrenia makes the Recording Industry Association of America's squawks over Napster look downright rational by comparison.

Jim Davis, writing for CNET News back in August of 1999, commented that investment agreements allow big media to "guarantee that advertising remains a part of the television experience." This is like big oil investing in electric vehicles to guarantee that gasoline remains part of the driving experience.

Big media simply cannot hold this line. Zapping ads is a key feature of the PVR, and ReplayTV and TiVo know it. Consequently, both companies have been eyeing other partners

like Bill Clinton at an intern recruitment meeting. Both ReplayTV and Tivo have announced plans to embed their technology in cable and satellite set-top boxes. ReplayTV took it one step further in November, announcing that it will no longer be manufacturing its own consumer boxes and will focus exclusively on licensing its technology to third-party providers.

According to Rebecca Baer, spokesperson for Tivo, direct integration with cable and satellite boxes is the future of PVR technology. Asked about the impact PVRs might have on television advertising, Baer responded, "It's natural when new technologies evolve for there to be some trepidation. We continue to partner with advertisers [and have] developed features to help them target viewers more effectively."

Steve Shannon, spokesperson for ReplayTV, had this to say about the future of television advertising: "We're finding that advertisers are actually excited about the new types of advertising the technology allows. For example, we have pause ads in our service. If you pause live TV, after 20 or so seconds an ad pops up. The ads can be targeted. If you're a mother of four, you might get a Ford Explorer ad."

That's right: the same technology that allows us the viewers to skip past commercials also allows networks to track our viewing patterns and target advertising directly at us. So, as we usher out the era of catchy jingles and high-volume "hemorrhoid cream!" ads, we usher in the era of SpamTV.

But spam can be ignored.

This transformation of television advertising might end up being good for the bottom line. After all, advertising is an arms race. As carpet-bomb advertising becomes less and less effective, companies may find that any losses they do suffer in a transition from mass marketing to target marketing are made up for by their downsized budgets.

The net effect of this new model can only be good for the quality of TV programming. If advertisers target viewing patterns instead of individual shows, they will have less incentive to influence the content of network programming. They will be seeking to reach a viewership whose attention they will get only by hooking their commercial wagons to shows the viewers want (like *The Sopranos*).

Imagine a world where TV advertising, like Internet advertising, can be ignored or filtered out altogether. Imagine a world where broadcast television enjoys the same content freedom as cable. Imagine a culture no longer held hostage by a gaggle of pinchy-brained reactionary weasels acting as self-appointed guardians of public decency.

You may say I'm a dreamer, but I'm not the only one. Karl Marx once said that a capitalist will sell you the rope with which you hang him. Maybe yes, maybe no, but it does appear that he will sell you the remote control with which you mute him. Our consumer economy is about to unleash technology that will neutralize the very advertising on which it depends. ♦

Jason Shankel can be reached at shankel@pobox.com.



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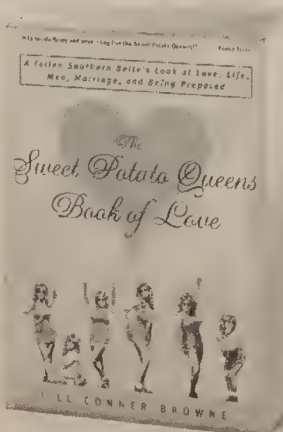
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culture

ask isadora
 by isadora alman

A.B., hairy redux

Regarding your recent column titled "Wahhhh!" The infantilism world seems to be broken into two main categories. Adult babies, or A.B.s, find comfort and relaxation by returning to the carefree days of infancy. Age regression seems to be a hallmark of A.B.ism, with participants assuming ages from just a few months to preteen. Participants often play with infant toys and speak in "baby talk," and many claim no sexual agenda. Diaper lovers, often referred to as D.L.s or diaper fetishists, get a sexual charge out of wearing diapers. While diaper lovers often include aspects of infancy in their play, many do not include age regression. It is important to stress that this is a 100 percent adult activity. Children are never involved. My own sexuality includes a lot of S-M play and water sports. You'll find the worlds of S-M, water sports, rubber fetishism, and the like entwined with infantile play for many in the infantilist world. Far from being a few people living in a cave somewhere, the infantilism community is quite large and growing. It's just another form of age play, which many people engage in. Most people who are into diapers report having been so inclined since a very young age. You are also right about Germany: all of the hard-core A.B. literature I've found comes from Germany. Here are some of the best resources I know of that your readers can use. Access to the Internet is a must for the well-connected infantilist. Not all of these companies are A.B. aware, so discretion is recommended.

For diapers and rubber or plastic pants, try Angel Fluff Diaper Company (www.angelfluff.com), which also has large stainless steel diaper pins, a must; NK Products (www.ilovemydiapers.com); Loving Comfort Diaper Company (www.lovingcomfort.com); Carolyn's Kids (www.oe-pages.com/BIZ/Homebiz/badbaby), the one your reader was looking for; Lifestyles Emporium (www.lifestyleemporium.com), very friendly and totally A.B. aware.

For a summary of resources go to www.ios.com/~tis/rdiap.html.

Infantilism information and an e-mail list is at ractarion.vaporware.org/~bbil/asfd-faq.txt.

Also go to www.egroups.com and search on adult baby or diapers.

The adult baby who was looking for some contacts might write to Wardrobe by Carolyn, P.O. Box 183, Melrose, MA 02176 or NK Products, P.O. Box 1184, Teaneck, NJ 07666-1184.

That letter from the woman freaked out and turned off by her extreme hairiness? I want her to know that there are men out here like me who do not find female body hair a turnoff; rather, it can be a turn-on. I think she is nothing more than a victim of our modern culture, which features women, and sometimes men, in adult media with completely shaven pubic areas. If you go back as recently as 20 years or so ago, women in adult media were all natural. In our own past culture women didn't shave at all, legs or armpits. During the hippie years and the beginning of the feminist movement some women didn't shave as an expression of rebellion and self-awareness. There are various cultures in Europe and elsewhere where body hair is considered natural and shaving isn't. As a man with heavy body hair and a beard and a mustache, I know how she feels, because there are people in our society who find mine inappropriate and a turnoff, but as far as I'm concerned, that's their problem. I wish there were some way you could put me in touch with her ...

A word for that lady who was turned off by the amount of her pubic hair: I hope she eventually realizes that there are men who consider it a turn-on and a sign of sexual maturity.

I am writing in reference to your column wherein the writer complained that she began developing long hair on her body that drastically altered her social life. I am 48, and at about 40 I noticed that the thin hairs on my body seemed to have gotten longer and thicker. It all seemed to have become pronounced after I was in a motorcycle accident that had me on quite a few heavy drugs for some time. I went through a similar period of social withdrawal. Eventually I just began to shave the thick hair, and my social life has been getting back on track. Recently I learned of a new laser light treatment that can permanently remove patches of unwanted body hair, which I plan to investigate further. I understand what your writer is going through and would be willing to meet with her for camaraderie and social sharing. She sounded really nice.

I am a hairy man who would love to get to know that hairy woman. She could be what I have been looking for. My home number is _____. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

techsploitation
by annalee newitz

The final killer app

I knew coverage of the so-called Internet killer, Michael McDermott, had reached an unbelievably bizarre peak when I discovered an online sex story in which McDermott's mass murder at Edgewater Technology in Massachusetts had been converted into an erotic scenario. Not only does the Web provide us with instant news, it would seem, but it also gives us helpful bits of just-in-time fantasy.

The story, which appears on the generally superlative Erotic Mind-Control Story Archive (mcstories.com), is helpfully titled "Breaking News" and concerns a disgruntled employee who "took control of five female secretaries" with a mind-control device and made them have sex — just "the latest in a series of workplace-related mind control incidents that have rocked the nation." At the end of a rather uninspiring tale of mind-control sex, the author comments, "This piece obviously takes inspiration from certain recent tragic events ... If only such things could be as non-violent and reversible as they are in this story." A nice little bit of wish fulfillment.

Other online reactions to the first mass murder to take place at an Internet company have been equally weird. A prominent link on fuckedcompany.com leads readers to a page where they can use PayPal to donate money to the surviving families of the seven employees who were shot by McDermott. Philip Kaplan, the bad-boy Webmaster of fuckedcompany.com, pleads for sympathy and donations with the words "On December 7, 2000, 7 of our fellow Internet workers went to work and were murdered."

Certainly the \$16,000 Kaplan has raised is admirable, but connecting this page with his infamous Web site can only mean one thing: Edgewater Technologies is the ultimate Fucked Company, where employees aren't simply doomed to work long hours for dud stock options; they're just plain doomed.

The fuckedcompany.com tie-in makes clear the latent convictions in several articles and sensationalistic headlines that the murders spawned. Although it would seem that McDermott was driven over the brink by personal problems first and IRS problems second, the media called him the "Internet killer," making much of the idea that his software-engineering work was connected to his violent behavior. And the usually incisive *Industry Standard* even published an article on its Web site the day of the slayings that gave as much coverage to the rocky market performance of Edgewater Technologies as it did to McDermott's killing spree. Was McDermott an allegorical figure in Edgewater's morality play?

The rise and fall of the violently insane worker is, in fact, a very popular allegory. When day trader Mark Barton shot up his family and workplace last year, there were dozens of articles about the horrific experiences of day trading: the pressure, the long hours, the intense mood swings of the market. The *Wall Street Journal* even took apart Barton's final months stock by stock, suggesting implicitly that his poor investments were connected to his final death spiral.

Now McDermott may become the poster killer of mad software engineers. Crazed with coding, he finally did something hideous and criminal — the kind of thing that most people think software engineers are capable of anyway. It's all those long hours in front of the screen, huddled in rooms full of servers, drinking caffeinated drinks and eating Fritos. Surely such behavior is bound to lead to catastrophe, especially since it's all in the pursuit of the next killer app. Perhaps building killer apps is like a gateway drug. Once you start churning out killer apps, then it's on to killer Web sites and killer chips, and then a mere hop, skip, and a jump to becoming a genuine killer.

As ridiculous as they sound, these are the sorts of fantasies that give rise to the idea of an Internet killer, as opposed to someone who just happened to focus his overwhelming rage on the people around him at work. In the absence of rational explanations, imaginary ones are as good any, I suppose. Who, after all, can truly understand murder? Even murderers themselves offer poor descriptions of their motivations.

A disturbingly groovy Web site at members.nbc.com/_XCMCM/beat_me/massmurder.HTM offers another way to look at McDermott's actions in context. This site is one of those *Murder Can Be Fun*-style dark humor compendiums of mass murders, organized by number of kills. Click on the number seven (McDermott's death tally), and you'll find a short description of the crime, with a thumbnail photograph of McDermott. If you peruse this grisly gallery, it becomes clear that work isn't the only reason why mass murders take place.

Did Internet work cause McDermott's violence? Probably not. The Internet brought us news and fantasies about his violence, which tells us more about our cultural fixations than it does about what happened last month at Edgewater Technology. ❖

Annalee Newitz (killkillkill@techsploitation.com) is a surly media nerd who has read way too much John Marr. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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travel
by jim frost

Meat trail

I happened 16 days into my vegetarian culinary tour of the nation, after I had spent the morning at the Chùa Quang Minh Buddhist Temple in Atlanta speaking with Đức Minh, the Vietnamese American chef who worked in the temple's cafeteria. Đức told me about the centuries-old Buddhist tradition of cooking things like wheat meat, tempeh, or mushrooms so that they taste like pork, duck, or squid.

Đức taught me how to poach tempeh (20 minutes on simmer, until it swells) so that it has the texture of chicken. I began to feel strange pangs of longing as he pointed out the number of minutes (seven) it takes to cook shiitake mushrooms in onion to make faux chopped liver. For the grand finale he cooked me a vegan sloppy joe for the road.

I was seized again with unaccountable desire while I was driving up I-85 listening to Dar Williams (folksinger and coauthor of *Tofu Tollbooth*, the original vegetarian travel guide) on my tape deck. I was on my way to review the Irregardless Café, a North Carolina vegetarian institution.

But I had seen the sign.

My fast-food fetish hit me hard and inspired the same feelings of revulsion you experience on those mornings when you wake up to the sound of a foreign cell phone by your bed stand, and you realize with dread that the Marina girl you slept with last night left it there, and that now she's calling you from outside the Starbucks on Chestnut Street, caramel macchiato in hand, and that soon she'll pull up to your basement hovel on Hayes Street with a white Cabriolet full of her blond, blue-eyed friends, who will all gape and giggle before they roar off to Reno for the weekend.

I wanted it, and I didn't. Ronny leered at me from his McDonald's billboard with his white makeup and yellow and red clown suit. The bastard. But I noted the location: exit 309, 6 miles, turn right.

My environmentally friendly Honda Civic VX slipped soundlessly beside a vintage baby blue Ford, hauling behind it a trailer packed full of unhappy thoroughbreds. I couldn't do this. I'd been clean for three weeks. Meat free. Animal-product free. Casein free. I'd read every major book in the vegan repertoire: John Robbins's *Diet for a New America*, Joanne Stepaniak's *The Vegan Sourcebook*, Howard Lyman's *Mad Cowboy: Plain Truth from the Cattle Rancher Who Won't Eat Meat*. I knew what bovine growth hormone (BGH) did to cows, that it caused their udders to swell to the size of buffaloes' and gave them chronic back problems; I knew that it caused breast cancer in women, increased the rate of multiple births, and could indirectly help spread the brain-wasting disease bovine spongiform encephalopathy.

And yet there it was, looming frightfully high over the freeway, the ultimate symbol of the American road trip: the Golden Arches. Billions and billions served. I cut off the baby blue Ford and pulled into exit 309, sending a loud duck call of a car's horn and a slew of Southern slang into the thick Georgian air.

The situation at Mickey D's was far worse than I imagined. In the drive-through line was a Chevy pickup truck, with the Confederate flag hung across the rear window, stuffed with three black-T-shirted rednecks blasting Metallica. Antlers from the morning's kill protruded from the truck's bed, still attached to the corpses of recently slaughtered bucks. To the right of the drive-through was a yellow bus with the words "Grace Heritage Christian School" in black block letters, its pimply-faced passengers racing in purple and yellow uniforms toward the front door of McDonald's.

I pondered for a moment the guilt I would feel waiting behind the Chevy pickup in the drive-through line and decided to park and wait in line behind the high school band. It would be a sort of penance.

In line the scene was excruciating. Baton twirlers with that Southern "poof-voom" haircut (a poof of permed hair in the front and a vroom of straightened hair in the back) poked and nudged each other. Slack-jawed infants rested their heads on mothers' shoulders, while their eyes were transfixed by a television screen displaying Cookie Monster. No one here knew but me. No one felt the guilt. I attempted to ignore the crowd and looked up.

It was Ronny again. My nemesis. He was leering at me with twinkling eyes from the fluorescent menu above the counter, lodged between combo no. 1 and combo no. 2. I hated that guy.

And then, as I stared at Ronny, it happened. What Đức had called "that transformational moment." I realized that Ronald McDonald wasn't some evil symbol of corporate control. He was the Buddha.

As I made my way past the baton twirlers, drum majors, and drooling infants to the front of the line, a lyric from Pink Floyd's "Welcome to the Machine" entered my head in such a way that I could have sworn Ronny, the Buddha, was singing it: "running over the same old ground, year after year."

I didn't have to be a creature of habit. I had the power to change. I looked down at a 16-year-old wearing a red visor with a golden M on it. I ordered.

"Combo no. 1. No meat. No cheese. No special sauce." ❖

Jim Frost is the author of *The Artichoke Trail: A Guide to Vegetarian Restaurants, Organic Food Stores, and Farmers' Markets in the U.S.*

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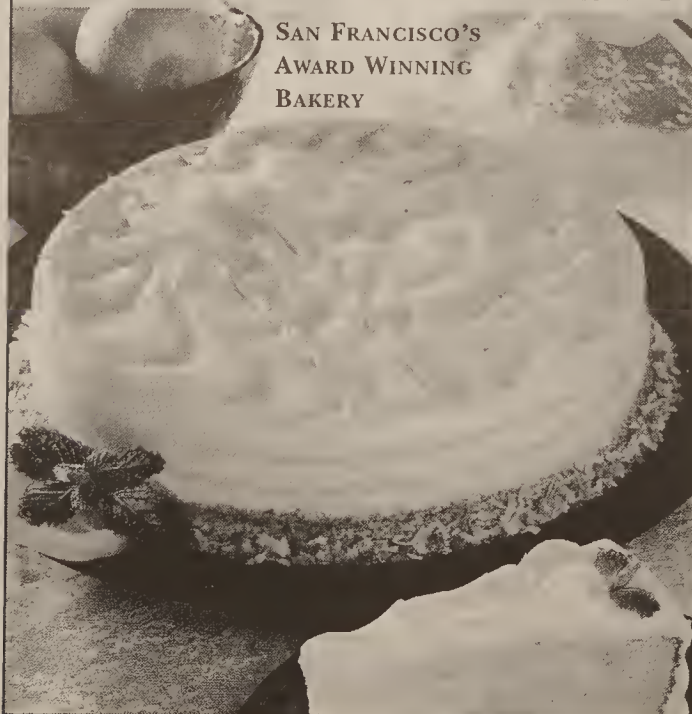
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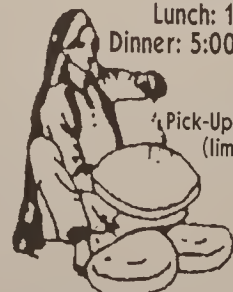
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The cement garden

By Paul Reidinger

Was there ever a more hopeful name for a Vietnamese restaurant in Polk Gulch than Le Jardin? One imagines some sort of walled tropical al fresco oasis with those French colonial touches — well-starched tablecloths, slightly formal but highly efficient service — that have long given Vietnamese restaurant culture its distinctive panache.

But as the merest glance out the window will confirm, we do not live in balmy environs. And Polk Gulch is one of the city's most gloriously unreconstructed zones of seediness: a strip of derelicts and teen-boy hustlers going about their business far from the nearest Pottery Barn. Rough parts of cities used to scare me; now, happening upon one, I feel as if I've run across some exotic wild creature I feared had been made extinct by all our fabulous "progress." Dubious neighborhoods are reality checks, reminders that the world is more complex and stratified — and, often, distressed — than a swoop through Me-treon would suggest.

Still, there is something to be said for observing gritty street theater

from a certain remove — from, say, the second floor. That's where you'll find Le Jardin: spacious, open, a little empty, like a beer hall. The space is roughly L-shaped, and most of the tables are set near windows that afford unobstructed views of the corner of Polk and Sutter Streets, the stage upon which some of the remnants of the city's downtrodden play out their dramas.

The location is somehow oddly appropriate for Le Jardin, whose chef, Kelly Mac, is an alumnus of Charles Pham's Mission phenomenon, Slanted Door. Rents are lower than they would be in more favored areas, as they were just a few years ago in the then-dowdy Mission. There are a number of other Asian restaurants within a block or two, helping create a kind of critical mass of awareness in the collective consciousness of diners. And just a few blocks up the street is Crustacean, whose third-floor location (in a forbidding poured-concrete edifice) subliminally reinforces the proposition that good restaurants aren't always at street level.

As at Slanted Door, there is a distinct divide in sensibility between

lunch and dinner, the former tending toward more traditional Vietnamese dishes, the latter being a venue for some degree of culinary expansiveness. The curried stewed Muscovy duck with yams, say, or shaking beef (cubed filet mignon) with garlic and sweet red onion would not seem out of place on Slanted Door's dinner menu.

We drifted away from those items, not because we don't love duck and beef or because prices were too high (though they are surprisingly hefty: many main courses are in the mid teens, with one over \$20) but because this is crab season, and who could resist crystal noodles with crab meat, garlic, and onion (\$10.75)? That dish turned out to be slightly underseasoned, but a good shaking of salt brought it to life. On the other hand, spicy calamari, with tofu, chiles, jicama, and a strong charge of basil (\$9.75) was perfectly seasoned; my only complaint was that the sauce, though full of flavor, was sparse and runny.

These minor complaints were further diminished by the fact that we'd happily gorged ourselves on a pair of appetizers: house soft spring rolls (\$5.50), filled with a savory array of shrimp, chicken, mint, and a smooth, spicy peanut sauce on the side (two issues, possibly interrelated: skins too tough, serving temperature too cold), and the unlikely spectacle of battered, deep-fried salt-and-pepper baby ribs (\$8.25), which resembled little fritters (with cores of bone) and were served with a penetrating lime-pepper dipping sauce.

Perhaps the kitchen means to balance too-cold dishes with too-hot ones? At lunch we nearly scorched our tongues with the crispy vegetarian imperial rolls, stuffed with taro root, cabbage, and vermicelli (\$5.25) and clearly brought to us straight from the deep fryer. But caramelized prawns, swimming in a smoky-sweet barbecue-like sauce (\$9.75), were perfect. And gorgeously temperate crispy imperial rolls (filled this time with shrimp, chicken, and vermicelli) reappeared, with grilled chicken on a bed of cold noodles and plenty of mint, in (naturally) imperial rolls and grilled chicken (\$6.25).

Top drawer. Top floor, too. ❖

Le Jardin. 1160 Polk (at Sutter), Second floor, S.F. (415) 885-1378. Lunch: Tues.–Sun., 11:30 a.m.–3:30 p.m. Dinner: Tues.–Sun., 5–10 p.m. American Express, MasterCard, Visa. Pleasantly quiet. Not wheelchair accessible.

Without Reservations

The Jekyll and Hyde Cafe

Cognitive dissonance being the pre-eminent sign of our times, it's not surprising that the restaurant business would suffer its own little spells. The Council of Independent Restaurateurs of America met last week in Napa for its second annual conference. The council exists in part to "educate the consumer on the advantages of patronizing independent restaurants" and to "give independent operators the opportunity to join forces to protect and maximize investments," particularly in the face of a challenge by chains, which seem to be snapping up most of the choice real estate locations.

Fair enough. But before you start thinking that restaurants, independent or otherwise, are benevolent or exempt from our ruthless bottom-line culture, remember that the restaurant industry is the largest employer in California, providing more than 900,000 jobs. We get that stat from the California Restaurant Association, which marks among its triumphs for the year just ended a substantial, if not complete, thwarting of an increase in the minimum wage. By order of the state's Industrial Welfare Commission, minimum hourly pay rose 50¢ at the start of the year (from \$5.75 to \$6.25) and will rise another 50¢ next January.

"We were disappointed in this decision by the IWC," said John Dunlap, the association's CEO and coordinator of its "hard-fought battle" against the increase, "but if there is any silver lining in all of this, it's that the IWC did not acquiesce to union demands that the minimum wage be raised to \$8.10" — a princely sum indeed.

• • •

For the geek who has everything (including a subscription to *Wine X*): now there's wine-rating software for your Palm OS handheld. It's called Winescore, and it's available (for \$21.21) from wineenthusiast.com. No more annoying moments in restaurants wondering which fancy bottle to order! No more lugging Robert Parker's bulky tome of wine ratings and recommendations! You just whip out your trusty Palm, point your trusty stylus, and you're off into a world of 5,300 domestic and 3,000 French listings. Memory upgrade sold separately.

• • •

The Chat House, down in SoMa, is now Buzz 9. The Patio Cafe, a venerable Castro institution, is closed for remodeling; no reopening date has been announced. And Reed Hearon's up-and-down Black Cat, on Broadway in North Beach, reopens this week after a retooling of the interior look and the menu — formerly a quadripartite affair (Italian, Chinese, maritime, old San Francisco), now narrowed to a south-of-France theme, with produce acquired by an in-house forager.

Paul Reidinger
PaulR@sfbg.com

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First rate, second floor: Le Jardin's owner-manager, Stephen Ly, left, master chef Kelly Mac, and his daughter, Sandy Mac, who is also a partner in the business, present crispy imperial rolls and caramelized prawns with garlic and onions.

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cheap eats

by dan leone

Bernie's song(s)

Last night I sang karaoke. One song. First time in my life, and not necessarily but quite possibly the last, so too bad for you for missing it.

Where: I don't know, some little rec room bar in Japantown Center.

Who: Me and about nine good friends, including one good wife who talked me into it and then never took the stage herself. Also including Tinzee, who also talked me into it. But at least she had the good manners to get up and sing with me.

What: "Goodbye Yellow Brick Road."

Why: Elton John.

Why? Elton John, man. And no, there was not any particular amount of alcohol involved, so you know. I only had one drink, and I wasn't even halfway through with it before I was up there making an ass of myself. And when I say ass, I mean ... you try singing "Goodbye Yellow Brick Road" some time. Elton John's range makes Nevada seem kind of claustrophobic. And then there are Bernie T.'s words to contend with.

Back to the howling old owl in the woods???

Hunting the horny back toad???

And don't get me started on "Bennie and the Jets." If I meet Bernie Taupin in heaven some day (I'm assuming he's been assassinated by now, and that the chances of meeting him on earth are remote), I'm going to find that man and fucking corner him. (I'm assuming heaven has corners. If not, I'll find some way to make him talk.)

"What were you thinking, man? What the hell were you thinking?"

Bernie: He. Shall. Be. Levon.

But I wasn't drunk, I was saying. And I wasn't feverishly sick, either, like last week. What I was was out of my head with a bellyful of beef and pork and pickled this and spicy that and Kim Cheese. Korean food!

The bunch of us had just come from dinner, see, at this Korean restaurant across the street on Post. Korea House! It ain't cheap, but it's eats. Nothing fancy. Paper napkins, unpretentious atmosphere ... just your typical Korean barbecue feast-for-all. Which, if you haven't yet experienced such an experience, get 8 to 10 of your meat-eatingest friends together and get going. For somewhere around 20 bucks a person at Korea House (somewhat cheaper I think at some other places), you can sensate yourself silly with a bunch of little bowls of colorfully zing-zang wonky-tonk appetizer/accompaniments, plates and plates full of raw marinated meat (to be cooked to order on your tabletop grills), rice, cabbage and onion pancakes, leaves of raw lettuce to eat the meat with, and big bottles of beer after big bottles of beer to wash it all down.

If it sounds like fun, it is — well worth the 20 clams, or else I wouldn't be writing about it. And if it sounds like I'm writing even vaguelier than usual, it's because I never even looked at the menu. We had Wayway, see, and he's the man, see, when it comes to Korean food, because he grew up on it, see, so he knows what all to order: beef, more beef, beef ribs, and may as well throw in some pork, for good measurements.

Then, too, I also had the good fortune to be sitting at one end of the table between our two most talented grillers, Wayway and Greebie, who meticulously manned the grill while I focused on doing what I do best: scarfing down whatever came off of it.

Now, the nice thing about Korean food is there are generally a lot of different things to eat, and not a lot of rules (at least that I know of) about how to eat them. You can chopstick your meat straight off of the grill and into your gullet (but blow on it first, if you want to taste anything else after that). I'd never had those pancakes before, and they were delicious as-were, unmodified — crunchy-fried outside and stringy with cabbage and stuff inside — but you can also, I suppose, slather them with meat and condiments, kind of like bananas and syrup.

You can also pile the meat onto your little bowl of steamed rice, go at it from there — which will certainly enhance the flavor of the rice, which is not a bad idea. But best is to watch Wayway and do like him do: hold a leaf of lettuce in your hand, spread some of that garlic sauce stuff over it, add some rice, maybe some of them spicy pickles or pickly-radish slivers or kimchee (or whatever moves you at the moment), a meat piece or two from the grill ...

Dude, you're in heaven.

Do me a favor, so long as you're there: if you see Bernie Taupin, tell him I'm looking for him.

Korea House. 1640 Post (at Laguna), S.F. (415) 563-1388. Sun.-Thurs., 11:30 a.m.-11 p.m.; Fri.-Sat., 11 a.m.-midnight. MasterCard, Visa.

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A theme of lemons

Perhaps the civic soul of Walnut Creek, once defined by commercial nut and fruit farming, has taken up residence in Nordstrom, Restoration Hardware, and the Pottery Barn. But along with the passion for shopping has come a taste for something more than the cheeseburgers and chicken-fried steak of semirural 1950s suburbia. Indeed, anyone from the bay side of the Berkeley-Oakland hills seeking a seriously good meal in a singular beguiling setting should no longer think twice about making the 20-minute commute through the Caldecott Tunnel into the former bedroom communities of the Diablo Valley. A shocking number of first-rate chefs have set up shop within walking distance of each other on Main and Locust Streets, which during the "happy days" of yore were most notable for barber shops, five-and-dimes, delicatessens, and the long loops of pavement suitable for Saturday night cruising in a '64 Comet Caliente convertible. Yes, I speak from experience.

One of the veterans of this culinary upsurge is Giuseppe Ferrara, who worked at Harry's Bar and American Grill in San Francisco before taking the reins at two Walnut Creek institutions: first Spiedini and then Prima Trattoria. When Ferrara left Prima (which now has Peter Chastain in the kitchen) in late 1999 to open his own Italian restaurant, he moved a scant two doors away. That boldness informs everything about his Amalfi Trattoria, from the interior design (including a large open kitchen right up front) to the menu items inspired by the cuisine of Ferrara's native Amalfi Coast. But in personalizing his high-ceilinged yet cozy trattoria, Ferrara has taken a middle path between his neighbors, the more casual and budget-conscious Café Delle Stelle and the dramatically upscale Prima (where a single entrée trumps your Andrew Jackson). The result is a restaurant that, while capable of coaxing \$70 out of a couple for dinner (including two generous glasses of Chianti at \$6 each), feels right in every respect.

The "feel" begins with the décor: carpets, upholstered chairs and banquettes, lighting from quirky hanging lamps, watercolors and photographs depicting Amalfi culture, and a lemon theme expressed in a brightly painted yellow-and-blue motif high on the walls. It ripples through the unhurried service from friendly men with rolling Italian accents and busboys with impeccable timing. It is embodied in the tabletops in crisp linens, substantial flatware, lemons nested in cobalt bowls, a basket of world-class, freshly baked, crusty Italian bread, and individual plates into which a server drizzles olive oil and balsamic vinegar.

In this ambience, Ferrara's kitchen produces awesome starters such as frittura di mare (perfectly deep-fried fresh calamari, shrimp, and small fish filets, sprinkled with toasted sesame seeds, on a bed of "pesto Amalfitano," \$7.95), antipasto Amalfitano (thin grilled slices of marinated zucchini, yellow and butternut squash, fresh mozzarella, olives, prosciutto, and fire-roasted peppers stuffed with breaded cheeses, \$5.95). Either would make nearly a complete meal for one, and certainly an ample appetizer for two.

Of the regular entrées, which include butternut-squash or spinach-and-ricotta ravioli, stuffed beef rolls, lamb shank osso buco, roasted rabbit, a tortilla-like timballo of layered spaghetti, and risotto del giorno, we already swear by the laganelle con gamberi (wide pasta ribbons with prawns, leeks, tomatoes, and basil in a memorably smoky brandy-cream sauce, \$13.95 at lunch, \$15.25 at dinner), the homemade ricotta gnocchi with bite-size chunks of spicy Italian sausage and grilled chicken breast in a surprisingly light and savory gorgonzola-cream sauce (\$12.95 at lunch, \$14.95 at dinner), and the salsicce con polenta (rich wild boar sausages, fire-roasted peppers, and a dark, potent tomato sauce, served over creamy polenta, \$14.75 at lunch, \$17.95 at dinner). And judging by the sea bass I had one day — two large succulent filets leaning against a mound of steamed spinach and graced with capers, cherry tomatoes, and olives (\$15.95) — the daily fish specials do justice to the seafood legacy of Ferrara's homeland.

I could only make room once for dessert. Forgoing flourless chocolate cake, tiramisu, gelato, and a unique puff pastry apple pie, I took a chance with melanzane al cioccolato (\$6). Had I not read the menu, I never would have known that the chewier-than-cake texture came from liqueur-dipped, deep-fried eggplant. Pine nuts and crystallized ginger added crunch and zing to this rare, chocolate-drenched Amalfi Coast concoction, which shared a big white plate with a pool of tart raspberry sauce.

As I exited after that lunch, I said to Ferrara, working in the open kitchen, that if anybody had told me when I was growing up next door in Pleasant Hill that I'd be eating like that in Walnut Creek, I'd have called them cracked. "Times change," he said with a twinkle in his eye that welcomed me home. ❖

Amalfi Trattoria. 1512 N. Main (at Bonanza), Walnut Creek, (925) 988-8022. Tues.-Fri., 11:30 a.m.-2:30 p.m., 5-10 p.m.; Sat.-Sun., 5-10 p.m. American Express, Discover, Diner's Club, MasterCard, Visa. Wheelchair accessible.

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
 € less than \$7 per entrée
 \$ \$7–\$12
 \$\$ \$13–\$20
 \$\$\$ more than \$20

Critic's choice

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Recently reviewed

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.
Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.
Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

On the cheap: sandwiches

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop. Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.
Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo

(near Dwight), Berk. (510) 548-4697. Café/California, BR/L, \$.
Left Coast Café brings a breath of California freshness to the otherwise slightly antisepic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.
B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.
Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.
Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.
Chaya Brasserie brings a taste of L.A.'s preening-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.
Cosmopolitan Café is certainly cosmopolitan but hardly a café. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Cypress Club At the Cypress Club the much vaunted decor jumps out at you the minute you haul open the heavy doors. And in imagination, execution, and sheer over-the-topness, the menus more than match the decor. What the chef doesn't have, though, is restraint. Flavor piles up on flavor, without relief. (S.R., 12/97) 500 Jackson (at Montgomery), S.F. 296-8555. California, D, \$\$\$, AE/MC/V.
E&O Trading Company The finesse of E&O Trading Company's pan-Asian cuisine that so delighted early critics seems to have worn off under the pressure of feeding the multitudes spilling in after work and shopping. On paper the food sounds great, but on the plate E&O could use a little less spin and a lot more spice. (S.R., 11/97) 314 Sutter (at Grant), S.F. 693-9136. Pan-Asian, L/D, \$, AE/DC/DISC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.
Farallon Much has been made of Pat Kuleto's decor for this haute seafood palace, a kind of Jacques Cousteau-meets-the-Little Mermaid extravaganza. All the marine life that arrives at our table is flawless, chosen, cooked, and presented with meticulous care. My only quibble is with the overpowering sauces. (S.R., 2/98)

(near Dwight), Berk. (510) 548-4697. Seafood, L/D, \$\$\$, AE/DC/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Fleur de Lys There's a definite midnight-at-the-oasis feel to this sophisticated and very formal restaurant. For a sublime experience, order one of the multicourse prix fixe meals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.
Globe has been taken up with a vengeance by everyone from racehorse-skinny society ladies to local foodies, even the mayor. But the impeccable bistro-style food — baked shrimp and scallops, rotisserie chicken — is worth the crush. Open for dinner till 1 a.m. (S.R., 8/97) 290 Pacific (at Bush), S.F. 391-4132. American, L/D, \$\$, AE/DC/MC/V.

Gordon Biersch Head to this sprawling Embarcadero brew pub for a few pints of lager or Märzen along with some garlic fries or chicken satay, then stay on to watch the Bay Bridge light up while pensively chewing on one of the restaurant's wood-fired pizzas, like the sinfully rich wild mushroom, grilled leek, truffle oil, and fontina combination. (S.R., 5/98) 2 Harrison (at Spear), S.F. 243-8246. Brew pub, L/D, \$–\$\$, AE/DC/DISC/MC/V.

Grand Café joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/V.
Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

MacArthur Park still occupies a gorgeous brick cavern in the Barbary Coast, but the restaurant these days is more a neighborhood spot than a destination, and the emphasis seems to be on takeout. The slabs of baby back ribs are paradoxes of first-rate meat, anemic sauce, and overcooking. But the place is comfortable, and comfortably nostalgic. (P.R., 7/99) 607 Front (at Jackson), S.F. 781-5560. Barbecue, L/D, \$\$, AE/MC/V.

Paragon has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Pastis Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirogoyen,

who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

Plouf Mussels 10 ways — need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowlfuls. Lots of outdoor seating reinforces the French-café feel. (S.R., 5/98) 40 Belden Place (at Bush), S.F. 986-6491. French, L/D, \$\$, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistorey loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, \$.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.
Dalla Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Café remains a classic sece-and-bee-son part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.
Michelangelo Café There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummy Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.
Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise,

imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Asiasf Priscilla, Queen of the Desert meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Azie Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a fabulous crab pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a batter-fried whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$\$, AE/DC/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Le Charm is the perfect spot to settle into a padded banquet and order wine and lamb chops and lovely little crème caramels. (S.R., 2/98) 315 Fifth St. (at Folsom), S.F. 546-6128. French, L/D, \$\$, MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Hawthorne Lane If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

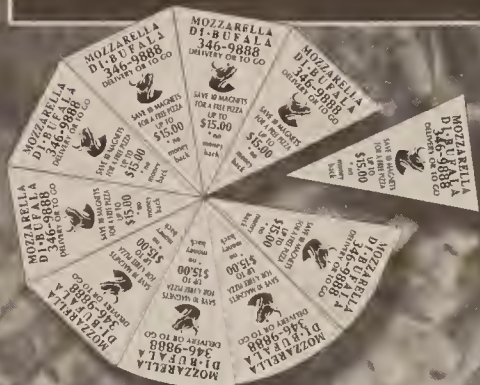
Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora polka of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, \$\$, DC/ AE/MC/V.

Bistro Zaré, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry.

Continued on page 36

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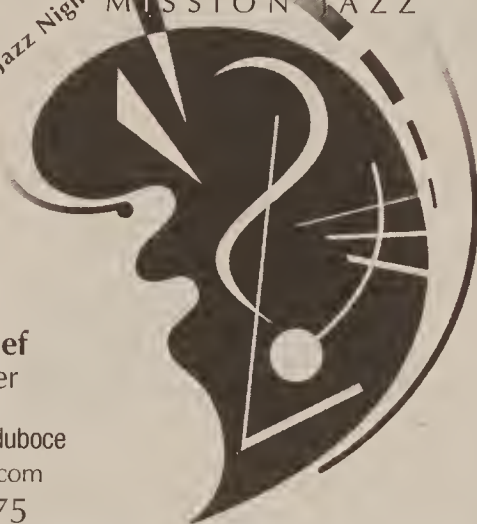
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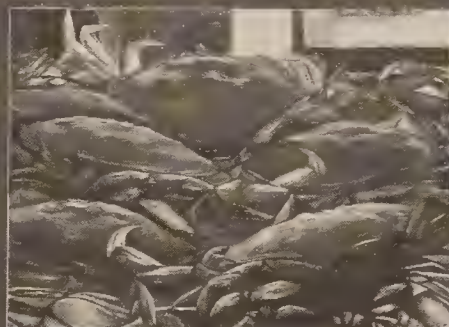
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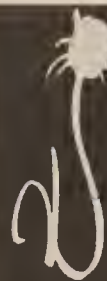


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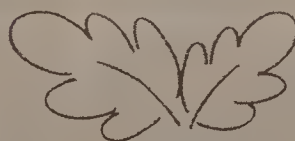
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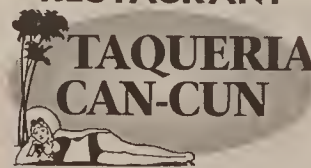
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dine listings

Eat Here Now

From page 34

(P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, \$\$, AE/MC/V.

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V. **Zarzuela's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Absinthe Whether it's the rosy terra cotta walls or the comfortable curved-back rattan chairs, Absinthe has a welcoming bistro ambience that's almost irresistible. With a wide variety of salads, shellfish, cheese plates, and little fried things, Absinthe is a great place to graze. (S.R., 3/98) 398 Hayes (at Gough), S.F. 551-1590. Southern French, B/BR/L/D, \$\$, AE/MC/V. **Bistro Clovis** Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Stand-out dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V. **Hayes Street Grill** still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V. **Piaf's** Songs of the Little Sparrow make up much of the background music, and there's a

general aura of Continental pampering to accompany special-occasion dishes like rack of lamb. With its ambitious menu, lush decor, and extremely attentive service, Piaf's is perfect for a birthday dinner or big date. (S.R., 10/97) 1686 Market (at Gough), S.F. 864-3700. French, BR/D, \$\$, AE/DISC/M/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 552-9289. German, BR/D, \$, AE/MC/V.

Terra Brazil's Bistrot The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatia — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Firefly One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

Johnfrank The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$\$, AE/MC/V.

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

Tita's Hale Aina There is no poi, but there is Spam, which can be ordered either as a side dish or folded into an omelette. Other traditional dishes include a tasty lomilomi scramble chock-full of scallions, tomatoes, and salmon, and refreshing cold green tea soba noodles. (S.R., 12/97) 3870 17th St. (at Noe), S.F. 626-2477. Hawaiian, B/L/D, €.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at

Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Magnolia Pub and Brewery A mellow atmosphere and beers that taste distinctly handcrafted make great accompaniments to burgers, chicken wings, ale-steamed mussels, pizzas, along with some unexpected Cali fusion like grilled soy-sesame eggplant with green onion rice fritters. (S.R., 12/97) 1398 Haight (at Masonic), S.F. 864-PINT. Brew pub, BR/L/D, \$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, €, AE/MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at

France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (S.R., 2/97) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Bruno's retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hush — but the food is now higher-end California-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, \$\$, AE/MC/V.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, lowered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Delfina If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

42nd still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

NeO The all-white decor is a bit odd, if soothing, but it does provide a clean backdrop for the kitchen's clarion flavors. Virtually every dish delivers the goods, from gnocchi dressed with rabbit Bolognese sauce to braised pork shank nestled in mashed potatoes with a simple pan-deglazed jus. (P.R., 12/99) 1007 Guerrero (at 22nd St.), S.F. 643-3119. American, D, \$\$, MC/V.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is lush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasol The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Scenic India Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

3Ring fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$, AE/MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

Universal Cafe As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a California menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crust house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$\$, AE/MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Waltzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The decor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

1. Marietta Old Vine by the carafe
2. Take a number for breakfast at Savor
3. Bag of homegrown Meyer lemons = homemade Meyer lemon tart
4. A six-pack of Wyder's raspberry hard cider
5. Martha and Bros. North Beach blend, \$6.99/lb.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

Marina, Pacific Heights

Ace Wasabi's Rock 'n' Roll Sushi Sake slushes and cutesy combo rolls are the hallmarks of this sushi spot, although seaweed salad, crispy vegetable tempura, and the hamachi and ahi tuna pot stickers are worth a mouthful. (S.R., 4/96) 3339 Steiner (at Lombard), S.F. 567-4903. Japanese, L/D, \$, AE/MC/V.

Aram's In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phylo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

Bistro Aix is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillow garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, €, MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Ella's serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. Start the day right with superlative chicken hash, great house-made breads, brandied French toast, and springy buttermilk pancakes. (S.R., 9/97) 500 Presidio (at California), S.F. 441-5669. American, B/BR/L/D, \$, AE/MC/V.

Greens is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99) Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience

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Eat Here Now

From page 37

a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D. **Mezes** glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plump Jack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Saji Japanese Cuisine It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V. **Zinzino** is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistering-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

Sunset

Avenue 9 has turned a narrow, low-ceilinged box into a warm, lively, and inviting spot. Meat and potatoes hit the spot here, from crusty and deliciously seared range-raised lamb to juicy flat-iron steak. (S.R., 12/96) 1243 Ninth Ave. (at Irving), S.F. 664-6999. California, BR/L/D, \$\$, AE/DC/DISC/MC/V.

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V. **Bocca Rotis** The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Einstein's Cafe is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, \$.

Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

House on Ninth An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, \$\$, AE/MC/V.

Mamee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store; three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, \$.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biiru Biiru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa.

Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Clémentine offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, \$, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896.

Burmese, L/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Singapore Malaysian Restaurant eschews decor for cheap, tasty plates of Straits Chinese cooking, where you'll find flavors ranging from Indian to Dutch colonial to Thai. Seafood predominates in curries, soups, grills, and plenty of rice and noodle dishes. (S.R., 4/97) 836 Clement (at Seventh Ave.), S.F. 750-9518. Malaysian, L/D, \$, MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered

The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V. **Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$. **Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I

found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Café de la Paz Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadorian stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes

dine listings

served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V. **Café La Peña** nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the hoisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Mazzini's is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nikazana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches,

and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R.) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, \$, no credit cards.

Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$-\$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$, Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, \$, MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, \$-\$.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.)

6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lthaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, \$.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \$, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabella mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DC/V/MC. ❖

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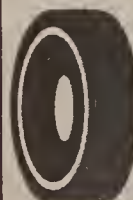
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Surviving the conquest

Culture Clash confronts gentrification in its hometown. *By Camille T. Taiara*

Mention gentrification in the Mission District to most people in San Francisco and tempers flare. Culture Clash's latest piece, *Mission Magic Mystery Tour*, is guaranteed to piss people off no matter which side of the equation they stand on. But you'd expect that from Culture Clash.

The group is not given to simplistic portrayals — nor are its members inclined to pull their punches. Yet like many Mission natives, I wondered how their move to L.A. 10 years ago had shaped their perception of what's going in San Francisco. I checked out *Mystery Tour* and hooked up with Ricardo Salinas, Herbert Siguenza, and Richard Montoya a couple of days later in the Mission District hotel they're currently calling home. With them was Rene Yañez — the man they call "godfather" — who brought them together back in 1984. Here's what they had to say.

Bay Guardian: How did you prepare the script for this latest piece?

Ricardo Salinas: The model has been the *Radio Mambo*, our first site-specific "docu-theater" piece. This is our fourth. We interviewed somewhere from 60 to 80 people in about a year and a half's time. We also used excerpts from existing artists here in the Mission: poems, a story by Sal [García] ... And on top of that we have Lourdes Portillo giving us this great imagery.

Herbert Siguenza: The music is a collaboration with Dr. Loco.

BG: I'm wondering who some of the skits are based on — like the two home-girls smoking out and the Irish guy in the pub ...

RS: We don't want to divulge people's names or secrets, but a lot of characters are also composites of several people. So you might see a character that you think you know, but it's really three. But some of them — like Cesar Ascarrunz, that was Cesar. We didn't have to make up anything. Hail Cesar!

HS: That particular sketch of *las mujeres* is an accumulation of all the interviews in a sense. It was our memories as well.

BG: What were you trying to accomplish with this play?

Richard Montoya: It's such a personal piece — it talks a lot about loss. Whether it be Rodrigo [Reyes], who brought Herbert into theater, or [Mission District artist] Eva García, who was a friend of all of ours. Rene is getting evicted. Sal got evicted. This shit's personal. But we've really got to fight the tendency to make it a eulogy for the Mission, because the Mission is not dead. Even if it's an artist that's come and gone, that artist in many ways is still here. My day started here and moved to International Indian Treaty Council, where I had coffee with Tony Gonzalez — who's been to Geneva, who's fighting for Leonard Peltier. Then my day moved to Don Bajema, who we got the Eva piece from, Don and Sal. And then I went to

this old, lefty, Jewish bookstore in the Mission where I found *The Sleepy Lagoon Case* with a foreword by Orson Welles. So the Mission is a place where our jazz is still being composed, for Chicanismo. This is our Art Blakely, our Dizzy Gillespie, this is our bebop. This is where we find our Dead Sea scrolls. In a way we're taking a moment to reflect on our losses but also say, man, what an amazing place the Mission still is. And I think these old bookstores, these places will last much longer than the clamor regarding the

when you were at an early stage of your process as actors and as a group, when you were probably in your early 20s. How do you think this piece might have looked then?

HS: Can't say, you know? A Native American cat talked to me after the show, and he was really sober, saying, "There's a lion in front of every gate." Back when we first started Culture Clash there was a lot of gay bashing. There were a lot of lesbians moving into Valencia, and I remember Latinos were not very happy about that.

we have men being tender, and also we're being queer radical.

Rene Yañez: I don't see any historians recording Rodrigo or Eva. We're creating our own history, and that's very important, because the historians are not going to do it.

RM: And the academics are not going to do it. So who is going to do it? We need people who are going to tell the fucking truth. Maybe Culture Clash. Maybe Culture Clash, with Rene and Sal García. We're going to talk about La Galeria, we're going to talk about Eva.

RS: And we're doing the working-class white man.

HS: If you look at us as a Chicano-Latino group, just the fact that we're depicting other races is revolutionary. In a sense we're sampling.

BG: But there's a difference between people who really want to add to the community and help make it an alternative to mainstream America and folks who basically just want to make a quick buck. For the first time, teachers are asking for public housing because they can't afford to put a roof over their heads. This time, the change is a lot more sudden, a lot more underhanded in terms of the tactics they're using. It's not just a new wave of immigrants or of people who didn't fit in somewhere else. What's happening now is adding to the further marginalization of Chicanos and working-class whites, and so on.

RM: I think we went to pretty great extents to expose that part of it. The opening scene with the two guys on the cell phones — those are ruthless motherfuckers talking about cutting deals. There's a part where Olga, this young girl, is talking about being evicted from the Army Street projects. And, following Olga, there are these incredibly resonant Woody Guthrie lyrics: "As through your life you travel, as through your life you roam, you'll never see an outlaw drive a family from their home."

But my last name is Montoya. My last name is not Ohlone, Shumash, or Costanoan. I wish it was. But the fact is that I'm a product of that culture clash. And there's a clash going on right now. I refuse to make a complete whipping boy out of those kids that populate those bars in the Mission now. I want those kids to come to our fucking show.

Dot-commers in the Mission are now being evicted. They're now being fired. So that's a paradox within an enigma within a mystery. Who survives and who doesn't is a real unfortunate crapshoot. What Culture Clash is saying in the end is that that laptop [the Spaniard hands to the flower lady] is a diseased blanket. But we'll find a way. We are the cockroach people; we'll outlast this. ❖

'Mission Magic Mystery Tour'

Through Feb. 11. Wed.-Sun., 8 p.m. (also Sun., 3 p.m.; no 8 p.m. show Jan. 31 or Feb. 11). Eureka Theatre, 215 Jackson, S.F. \$24-\$30. (415) 392-4400.



Richard Montoya (pictured here): "The Mission is a place where our jazz is still being composed, for Chicanismo. This is our Art Blakely, our Dizzy Gillespie, this is our bebop. This is where we find our Dead Sea scrolls."

dot-com situation. The dot-commers will actually come and go. It's our job as theater people to document all that somehow.

RS: There are people here who've been through war-torn countries like El Salvador, and this is nothing. And yes, we added a twist. We put peddlers of flowers and food in the play who are invisible to a lot of people, especially what they call the "bridge and tunnel people" that just come in here for the "flavor." But these people are here, and they're struggling for the next generation to go to college. Their kids are going to be able to work with computers. That's kind of a tricky aspect of this play. It has a controversy.

BG: It is a tricky issue, and it's not all black and white. But I'm wondering, let's say all of these changes had been happening 12, maybe 15 years ago, when you guys were still living here,

RM: I think the last couple of moments in the play really illustrate our ambivalence about that change. The developers will never fully wipe us out. But in the process, what are we losing, and what are we gaining? But also, as the two women in the play echo, the Mission is revolutionary still. People vote in the Mission differently than they do in other parts of the city. I think history has shown us that groups like PODER and MAC are going to rise up, and they're going to fight to the bitter end.

BG: I'm glad you're bringing up some of these points because there are a lot of questions I want to bring up with you on this issue we've just broached ...

RM: Somebody told me that they'd never seen a Rodney Burke character from Culture Clash. I'm very proud of that in Herbert's Rodrigo piece. Now, front and center, no question about it,



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Covering Joad

Back in 1940 Woody Guthrie told Pete Seeger that he hadn't read John Steinbeck's novel *The Grapes of Wrath*, but he had seen John Ford's film. He told Seeger it was "a good movie" and then wrote in his *People's World* column that it was "the best cussed pitcher I ever seen." For Guthrie the film's chronicle of Tom Joad and his family as they make their way from Oklahoma to California was honest and bold. "Shows the dam bankers men that broke us and the dust that choked us," he wrote, "and comes right out in plain old English and says what to do about it."

At the time Seeger was staying with a friend who owned a typewriter, so Guthrie came over armed with a half gallon of wine and wrote "Tom Joad" based on the plot of the film — a two-part song the Dust Bowl Doctor called "migratious" because it spoke of "the art of science of migratin'." Like the film's Joad, Guthrie's Joad was an Okie ex-con on parole on a murder charge (Guthrie sings it as "homie-cide") who, after finding his family had been "tractored out by the cats," and with a few deputy run-ins along the way, lights out on Highway 66 for the golden West, to "the promised land" of California to pick peaches in the valley sun. Guthrie had given birth to a new pop music archetype, a sung icon of dispossession and drift who still returns to us — in new guises, with new stories — whenever anybody is forced to hit the road, sweat in the sun for less than a living wage, and become, in Guthrie's words, "busted, disgusted, down and out, and a lookin' for work."

Joad's latest incarnation arrives in Rage Against the Machine's cover of Bruce Springsteen's 1995 "The Ghost of Tom Joad," which appears on their swan song *Renegades of Funk* album. But Rage's "cover" of Springsteen doesn't literally work like a cover; the new song doesn't cover up the old one, move over it, block it from sight. It works, as most covers do, like sedimented rock: when we hear a cover song, we hear the different layers of history that have brought us to where we are now — each cover song a living fossil, a capsule of time passed that we're invited into in order to better figure out the present. So when we hear Rage's "Joad," we hear a tradition of homage and revision that moves Joad from the Depression to NAFTA, from farm foreclosures to factory layoffs, from unscrupulous bankers to trigger-happy cops, from open borders to closed ones: Rage rewriting Springsteen rewriting Guthrie rewriting *Grapes of Wrath* screenwriter Nullany Johnson rewriting Steinbeck (which leaves the audio Joad the property of three different record labels: first RCA Victor, then Columbia, then Epic).

By the time Joad landed in Springsteen's hands, Guthrie's icon of the rugged white Southern migrant blown west by dust and drought had become a ghost among a different set of the living. A family sleeping in their car. A man whose home is a cardboard box beneath a freeway overpass.

Dave Marsh once described Guthrie's Joads as "doomed figures of courageous sentiment." Springsteen's Joads — whether they turn out to be Mexican immigrants, ex-Marine INS agents, Vietnam vets, or the Vietnamese refugees they want to murder — all have some kind of hole in their belly and some kind of gun in their hand. The quiet, sour determination of Henry Fonda's celluloid Joad, who never gives up on the optimism of California, haunts Springsteen's "new world order" migrants precisely because he is not who they are. They've barely made it to California, and already they've been expelled from the Garden and left homeless or drug addicted or dead or worse: in love with things that will only hurt them. "The highway is alive tonight," Springsteen sings, "But nobody's kiddin' nobody about where it goes."

Springsteen sings "Joad" the way Guthrie sang "Joad" — with a guitar, a harmonica, and a voice made weary from the stories it's had to tell — and in the same Walt Whitman-Carl Sandburg spirit of everyman troubadour populism. The folk tradition of lone guitar pluckers isn't exactly Rage Against the Machine's, though, so when they do "Joad," the song starts with the slicing electric whir of helicopter blades (LAPD ghetto birds, *migra* choppers) that Springsteen only sang about, before dropping bombs of urban punk-hop threat. Now the men and women who so patiently waited for the ghost of Joad in Springsteen's song are restless, angry, and determined. Guthrie's Joad was content to blow with the dust; Rage's Joad wants to blow it back.

When Zack de la Rocha sings the Springsteen line "No home no job no peace no rest," he chooses to repeat "no rest" and screams it over and over. You can almost hear the logic in his voice: maybe if he sings it enough times, the ghost of Tom Joad will come back before it's too late, before all the people waiting for him have already turned into ghosts themselves. ❖

Guthrie had given birth to a new pop music archetype, a sung icon of dispossession and drift.

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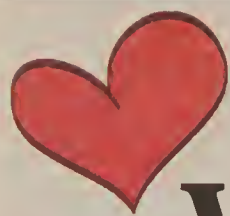
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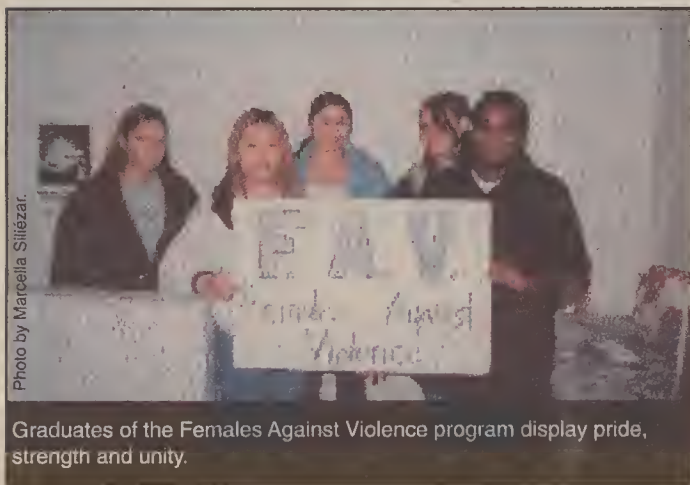


Photo by Marcella Siliezar.

Graduates of the Females Against Violence program display pride, strength and unity.

When Young Women Attend a Females Against Violence Peer Program, They Find They're Not Alone.

The pain of domestic and dating violence, rape and sexual assault can be as isolating as it is terrifying. Too often, young women who are abused must cope with confused feelings as well: "Is it my fault?" "Why is this happening to me?" "If he loves me, how can he do this to me?" "Who can I talk to?" "If I'm the victim, why am I so ashamed?" Fortunately for some of them, answers to these and other questions can be found in the Females Against Violence Peer Education Program at Horizons Unlimited of San Francisco. This prevention program provides over 60 hours of training to participating young women, ages 14-18. Public-speaking and dramatic skills are included in this paid training so that Peer Educators may pass the information on to other youth in both Spanish and English.

In the four years since this program was initiated, FAV graduates have made numerous presentations in middle and high schools, community agencies and citywide conferences throughout San Francisco. On October 18, FAV was highlighted in the San Jose Mercury News as the most

popular workshop at the UCSF Young Women's Health Conference, sponsored by Senator Jackie Spier.

FAV Peer Educators have been touched to discover that they have made an important difference in the lives of so many young women throughout the City. And many of them have asked to continue their involvement even after their year-long commitment was complete. The Females Against Violence program has certainly saved many young women from abusive relationships... and may even have saved some lives as well.

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In 1965, a small group of concerned individuals in San Francisco's Mission District got together with one goal in mind: to provide employment and education opportunities for underserved Latino youth. In the years since, the problem of substance abuse among these young people began to

overshadow and impact many of the other issues facing the community. To meet these growing and changing needs, a continuum of prevention, treatment and support services were added to the mix. These early efforts have matured to become Horizons Unlimited, now serving not only the Mission, but also Latino youth and other young people throughout the City and County of San Francisco.

The mission of Horizons Unlimited is to reduce the incidence and impact of substance abuse among young people aged 12 to 26 in the context of a wide variety of socio-economic, familial, personal and health concerns. Horizons' many services and programs emphasize the importance of education, cultural affirmation, positive behavior, individual accountability, family unity and community involvement. At-risk youth in need of direction need only look to Horizons for truly unlimited opportunities. For presentations or to obtain more information, please call Marcella L. Siliezar at (415) 487-0672.

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Life's work

Edward Yang reassesses one man's career and reignites his own with *Yi Yi*.
By Alvin Lu

The Edward Yang retrospective that toured the U.S. (and hit the PFA) in 1998 did much, I think, to prepare American critics for their current enthusiastic reception of *Yi Yi* (A One and a Two), the Taiwanese director's most recent film and his first, in a 20-year-long filmmaking career, to receive American commercial distribution. Because of the nature of Yang's filmmaking, that retrospective was more than just an opportunity to see all his works in pristine form (I had been relying over the years mostly on suspect videotapes and scratchy, bleary, cut-up viewings in Taipei theaters). Individually, Yang's films, especially his early "urban" trilogy — *That Day on the Beach*, *Taipei Story*, and *The Terrorizers* — come off as intriguing but somewhat cold and odd. But taken together, they become refractive pieces in a greater lifework.

The key to the puzzle is what will always be the centerpiece of his oeuvre, *A Brighter Summer Day*, a novelistic exercise in '60s nostalgia that makes Wong Kar-wai's *In the Mood for Love* look anemic and emotionally bankrupt in comparison. Viewed with all of Yang's other films, *A Brighter Summer Day*, released in 1991 and seemingly important but strange at the time, attained monumental status: this was the

film that meticulously recreated all the dreams, memories, and subconscious yearnings of those addled and seemingly shallow yuppies who populated his other films.

If *Yi Yi*, which won the Best Director prize at last year's Cannes Film Festival, seems like Yang's most accessible film, it's because it documents that process of looking back and reassessing; it seems to be Yang's commentary on how far he's come and how he's doing so far. And, brilliantly, it moves with the clarity and assurance of a mature work. Yang's given up the narrative games of the films of his youth. *Yi Yi* owes its structural complexities to the wide array of characters in the film and the tangle of their relationships; the film's meandering and loose-limbed narrative appears necessary to relate these lives in as transparent a mode as possible.

Which is to say that *Yi Yi* is a soap opera. The experience of watching the film (running time: 173 minutes) is like seeing an entire season's worth of a television show somehow compressed in time. *Yi Yi* confirms what those with more refined tastes have suspected all along: in our era, it's television that's the more radical medium, with its freedom to decompress modernist narrative to the point that it seems natural. *Yi Yi*'s magical achievement is to

compact that decompressed narrative and make that process seem invisible.

Much of this trick is achieved by the way *Yi Yi* folds a life into a few months' worth of narrative time. Taken at its most simplistic level of allegory (Yang has as much as said in interviews), *Yi Yi* tells the story of one person's life, refracted into five different people making up a family — childhood, adolescence, marriage, middle-age, old age. And, like great soap opera, the film feels like several different genres entwined with each other. The narratives of magical childhood and teen angst are enchanting (if a touch conventional); marriage is played as broad, suicidal farce; and the story of the mother's crisis over the grandmother's stroke is rendered in the black humor of frustration.

All of these strands help to vary the mood and provide relief from one another, but it's the middle-aged father's struggle that holds down the center. Perhaps this is because the film is really about him, or perhaps it's because of Wu Nien-jen's performance; the multi-talented actor, novelist, director, and Hou Hsiao-hsien screenwriter is able to convey perfectly, through his face and body language alone, the feeling of a man who's more than a bit worn out by the world. And it's his own midlife crisis — his suspicion that he may have



Snapshot: Jonathan Chang plays Yang-Yang in *Yi Yi*, a gracefully compacted portrait of family life.

made all the wrong decisions, as his computer business seems on the verge of coming apart at the seams and an old flame shows up — that triggers this act of reassessment.

In an interview with me, Yang commented on the generic quality of *Yi Yi*'s characters: "With every character in the story, I tried to aim for the most average, demographically speaking. So NJ [Wu Nien-jen's character] works in high tech, right in the middle of it, so he's in the worst situation of that business. He's more average than most people, and that's what makes him so interesting. I think the thing that I found interesting about this entire project, and in light of what's happened, is that it is a very, very average work. And I think the work owes its success to being

average that way. It has a very positive effect, because in order to do that it takes a very radical approach."

Maybe this explains what is most impressive of all about *Yi Yi*: that it takes the familiar and examines it outside the conventions of movies. *Yi Yi* has no theme outside the ultramundane issues of family and career. But it's important to note here that though these issues appear familiar, it's not because we've seen them in the movies. What we see in *Yi Yi* is exactly the opposite of what we see in films. It's what we, because we're trapped in the fishbowl, are rarely able to look back and see at all. ❖

'Yi Yi' opens Fri/19 at Bay Area theaters. See Movie Clock, page 97, for show times.

Unlocking the Dörrie

"Berlin and Beyond" screens surprises from Doris Dörrie's underseen oeuvre.

By Dennis Harvey

A recent report advanced some unsurprising news: women directors are asphyxiating under Hollywood's glass ceiling, claiming something like 7 percent of the days worked by Directors Guild of America members each year. Well, duh. The studio system tends to raise little generals — commanding tech-crew armies, star egos, and FX — rather than auteurs, and those omnipresent baseball caps were invented for guys, right?

The situation has actually gotten worse: a female A-list would only include the few who direct with the self-effacing assembly-line competence of men — Mimi Leder, Penny Marshall, Betty Thomas, and Nora Ephron — with onetime up-and-comers like Susan Seidelman and Amy Heckerling now stuck in that revolving door between genre B pics and marginally more personal TV projects. Even on the indie circuit, success is different for boys: on average, women take sev-

eral years longer to get a second feature green-lit than dudes do, no matter how many awards they won the first time around.

As one might expect, affirmative action is more active wherever blockbuster (or even break-even) hopes have less of a stranglehold on the bottom line — as in most European countries, where blockbusters are usually made in the U.S.A. anyway.

West German writer-director Doris Dörrie is a perfect couldn't-happen-here example. She's an unpredictable, erratic talent, hard to pigeonhole stylistically, let alone thematically; a certain cool (if not clinical) detachment makes her self-penned case studies blur the distinctions between comedy and drama, irony and empathy, gender and other (race, class, elected) politics.

Dörrie released her third feature, the international ménage-à-trois hit *Men...*, in 1985, just as Seidelman's sophomore breakout *Desperately Seeking Susan* went wide. Both films

were witty, playful subversions of bourgeois sexual mores, but Seidelman's later quirky comedies didn't do so well, getting her mainstream career slowly kicked downstairs. Dörrie, on the other hand, perversely followed *Men...* with a more disturbing, none-too-funny triage tale that nobody saw. She then sold out so catastrophically (1989's English-language *Me and Him*, which had Griffin Dunne as a yuppie whose dick starts talking back) that you might suspect self-sabotage.

Since then, Dörrie has seldom ripped our shores, film festival gigs aside. In Germany, however, failure to reconquer the stateside market hasn't really affected her ability to get funding or to be considered a major Euro director. Which she most certainly is; on a good day, she's one of the best directors alive, period. Four very good such days make up the centerpiece of this year's "Berlin and Beyond" festival of contemporary German films at the Castro. Spanning 20 years' work,

these movies are truly the best Dörrie's created to date. At least I think they are, given the current impossibility of seeing other intriguing past works like *Money* and *Happy Birthday!* (*Men...* is notably absent here, but hey, that's one you can find at any decent video store.) If there's a consistent thread running through Dörrie's films — beyond their smooth craftsmanship and warm-to-biting humor — it's the sense of artist as fiction's invisible god, divising gale-force winds of change. Characters may land safely on terra firma, become stuck in an air pocket, or get brain-damaged by their own flying emotional debris.

Her sensibility is halfway between, say, Alain Resnais or Raoul Ruiz's intellectual chess-people games and playwright-filmmaker David Hare's more empathetic tests of human resilience under unforeseen pressure. I wonder whether Dörrie would scoff at being called a feminist filmmaker, as nearly every distinctive woman director does. For all their attention to gender/sex roles, Dörrie's films question relationships, period: how we expect them to be, how differently they turn out, how "the weaker sex" in any given dynamic is simply whichever one lacks the upper hand. And power is as unstable as mercury in these surprising stories.

Coming after she'd attracted attention with several documentaries, 1983's feature debut *Straight Through the Heart* (which plays at the Castro Wed/24) won Dörrie wide notice. Far from a conventional, male-gaze Lolita saga, it examines the affair between an immature young woman and a middle-aged dentist through a lens attuned to economic, gender, and generational divides.

Dörrie's visibility jumped with *Men...*, a titillating bedroom comedy that nonetheless pushed more than some art-house patrons were comfortable with. The next year's *Paradise*, (Sun/21) was another heterosexual triangle, but one far darker, more astringent, edging toward horror and madness. It's like *Last Tango in Paris* or *Bad Timing* in psychosexual intensity, albeit with a very different balance-of-power. Chance reunites neurotic, perfectionist housewife Angelika (Sunnyi Melles) with Lotte (Katharina Thalbach), the wallflower schoolmate who once idolized her. Lotte is everything Angelika is not: a slob, socially withdrawn, un-"pretty." Despite (or perhaps because of) this, Angelika's Milquetoasty, white-collar husband, Viktor (Heiner Lauterbach), finds in Lotte a psychosexual kinship that leaves no room for anything, or anyone, else. As their

Continued on page 46



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Dörrie

From page 45

identities unravel and reinvent, the trio rushes toward a collective combustion as shocking as it is inevitable.

When *Paradise* screened at the S.F. International Film Festival in 1987, my roommate and I nearly tore the Kabuki upholstery off in shared white-knuckle anxiety, then stayed up all night yakking about it like speed freaks. We were in the minority: *Paradise* was an indifferently-reviewed

ferring to maintain a wide berth. But when the fed-up wife of insufferable type A salesman Uwe leaves him, taking the kids with her, he's reduced to a helpless, weepy mess.

This fraternal burden is exactly what feng shui consultant Gustav doesn't need. A New Agey, any-religion-but-ours-will-do sort, he's departing for Japan, where he'll throw himself into a Buddhist monastery's spiritual rigor. Against all better judgment, he takes Uwe along. Within hours of landing in Tokyo, the



Eye of the beholder: *Am I Beautiful?* Dorrie's 1997 everything-in-one-movie gem, never got an American release.

flop at home, barely seen elsewhere. But were we wrong? Hoo baby: I've been waiting 14 years to find out.

Another brilliant movie that inexplicably didn't get released here, 1998's *Am I Beautiful?* (Mon/22) is Dörrie's *Magnolia*, a sprawling canvas of individuals perilously linked by blood, desire, death, and coincidence. The major difference between Dörrie's all-of-life-in-one-movie construct and an Altman or Paul Thomas Anderson joint, however, is threefold: it's more disciplined (two hours, not three); the seriocomic resonance is deeper, less contrived; and, well, it's just better. Not everything works, as Dörrie tosses characters into various waiting arms and oncoming trucks from Germany to Spain. But *Beautiful?*'s reach is more than just auteurist bravado: it's a genuinely affectionate, worried, critical appraisal of human frailty against that baffling big picture.

Dörrie's latest is *Enlightenment Guaranteed* (Fri/19) — a title that might apply to her whole oeuvre, as both sarcastic warning and straight consumer advisory. It's also her first to win distribution here since 1994's *Nobody Loves Me*, an uncharacteristically weak-kneed comedy that was too Desperately Seeking Sandra Bullock for me. Showcased as "Berlin and Beyond" 2001's opening-night film, its superficially conventional three-act structure wastes no time pulling the rug out from under staid protagonists, then watches their "ruined" lives reconfigure in unexpected ways, leaving the future uncertain ... but interesting, for sure.

Brothers Uwe (Uwe Ochsenknecht) and Gustav (Gustav Peter Wöhler) have little in common, generally pre-

middle-aged ultra-Deutchlanders find themselves utterly lost, stripped of cash, shelter, language, and (for a while) each other. This test in go-with-the-flow adaptability turns out to be an apt prelude to life at the monastery, where inner peace comes — if it comes — amid a daily routine of bootcamp-like physical and mental exertion.

The contrast between stereotypically anal Teutons and Far East exotica seems pat at first, and Dörrie does rely overmuch on plot contrivance. (Tokyo isn't the Amazonian jungle — would two European tourists really be so easily reduced to homelessness?)

But *Enlightenment*, which finds Dörrie co-opting Dogma-style techniques, grows lighter in soul as its visuals and protagonists, too, learn to sit still. Always interested in the confusion that arises when cultures clash, she doesn't pretend to fully get Zen philosophy, any more than Uwe or Gustav do after their crash course. Nonetheless, everyone here — perhaps even the monks — emerges more malleable, resilient, forgiving, willing to take whatever comes. Very funny, *Enlightenment Guaranteed* succeeds as a typical Dörrie contradiction: a social satire of shallow self-absorption that wends its way toward a genuine, if still fallible, grasp of selflessness. ❖

'Berlin and Beyond' runs Fri/19-Thurs/25. Opening night (Fri/19) includes a party (6:30 p.m.) before the film (8 p.m.); tickets are \$15. Closing night (Thurs/25) includes a party after the film (7 p.m.); tickets are \$15. Castro Theatre, 429 Castro, S.F. (415) 263-8760. See Rep Clock, in Film listings, for a complete schedule and show times.



Get my point? As the character Aaronow, Matt-Gottlieb, left, gets down to brass tacks with Roma, played by Marco Barricelli, in ACT's revival of *Glengarry Glen Ross*.

Slippery

Word for Word tackles Upton Sinclair's *Oil!* By Brad Rosenstein

The slowing economy's ominous new chords are already resonating in two classic American voices this week. You may be forgiven for unfamiliarity with Upton Sinclair, beyond a high school encounter with *The Jungle*, his stomach-churning exposé of the Chicago stockyards. This quintessential muckraking novelist and his more than 90 literary works have largely faded in the public memory, but *Word for Word* is on a mission to change that. Sinclair's 1927 novel *Oil!*, a sweeping examination of greed and power during the California oil boom of the '20s, is generally considered his best. As its first attempt at an "Opening the Book" program, *Word for Word* takes a step away from short fiction by performing the mammoth novel's first chapter.

Oil! Chapter One: The Ride is a tantalizing beginning, a bouncy, jostling trip taken by self-made oil magnate J. Arnold Ross (Robert Parsons); his son, Bunny (Molly Harvey); and their automobile, incarnated by Gendell Hernandez (Engine), Stephanie Hunt (Speedometer), and a marvelous gleaming kinetic sculpture by Oliver DiCicco that constitutes the set. Sinclair's detailing of the father and son's deal-making trip is a playful, witty screed on the manners and mores of early automobile driving, and an insightful glimpse into how far the car embodied the American psyche from its earliest days, particularly in California.

Delia MacDougall's direction is occasionally shticky but unfailingly inventive. She shuttles the car around the stage and into every angle, its zooms and screeches and honks (and the ambiances of the passing landscape) beautifully orchestrated in C. Jason Reinier's

sound design and expertly executed by the cast. The performers seem to be having a ball: Parsons is a model of early-century rectitude with a wildcat streak, and while Hernandez overdoes the mugging, his fireball energy perfectly captures the can-do pep of the times. Hunt does the evening's finest work in multiple roles, squeezing whatever drama is to be found out of Sinclair's largely descriptive narrative.

And therein lies the rub of this production: for all the zippy drive of Sinclair's prose, and all the worlds this novel will eventually enter, not much really happens in the first chapter of *Oil!*. It's fairly leisurely and expository, setting up the characters and relationships and thematic motifs, but not yet catching its gears' teeth on much of a story. MacDougall and her cast work hard to create the illusion of one through hints and subtexts and pure brio, and there's a lot potentially brewing between father, son, and absent mother. *The Ride* is a pleasantly diverting journey, but for *Oil!*'s real trip, we gotta read the book.

Taking care of business

David Mamet takes a different tack from Sinclair, but if there's any American play which has fully revealed the cost of our dog-eat-dog ethic, it's *Glengarry Glen Ross*. Seventeen years after its premiere, the play feels like a script that transcends its time and place to offer up a drama of lasting value, particularly in our current economic age of anxiety: Unlike so many hit plays, which disappear after a season or two, *Glengarry* has certainly seen no shortage of revivals, but it's a pleasure to see a theater with ACT's resources biting into this familiar script and finding it as fresh as ever.

Glengarry is first and foremost an actor's field day, and director Les Waters has assembled a first-rate cast, including wonderful work from Rod Gnapp as the endlessly excoriated officer manager Williamson, James Carpenter as the ultimate real estate shark's mark Link, and Marco Barricelli in top form as the smooth operator Roma. Tony Amendola is touching as the aging, fading Levene, although he misses some of the character's bite, and nearly everyone runs into some shaky moments in rendering Mamet's precise, demanding verbal music.

The two standout exceptions are John Apicella (Moss) and Matt Gottlieb (Aaronow), whose first act restaurant scene is Mametian perfection. Although much parodied and even reviled, Mamet's trademark dialogue dances, sings, reveals, and makes us laugh — I've seldom seen a production of *Glengarry* which found the play's comedy so well. Waters deserves credit for firmly trusting the play's language and construction, and although there are some missed moments, the evening generally flies. "What I'm saying, what is our life?" Roma asks. "It's looking forward or it's looking back." With its classical shape and ever cogent reflections on the psychic price of doing business, this wonderfully timeless play simultaneously manages to do both. ♦

'*Oil! Chapter One: The Ride.*' Through Sun/28. Tues.—Sat., 8:30 p.m.; Sun., 3 p.m., Magic Theatre, Fort Mason Center, Bldg. D, Marina at Laguna, S.F. \$20–\$22. (415) 437-6775.

'*Glengarry Glen Ross.*' Through Feb. 4. Tues.—Sat., 8 p.m. (also Wed. and Sat., 2 p.m.; no 2 p.m. show Wed/17), Geary Theater, 415 Geary, S.F. \$15–\$61. (415) 749-2288.

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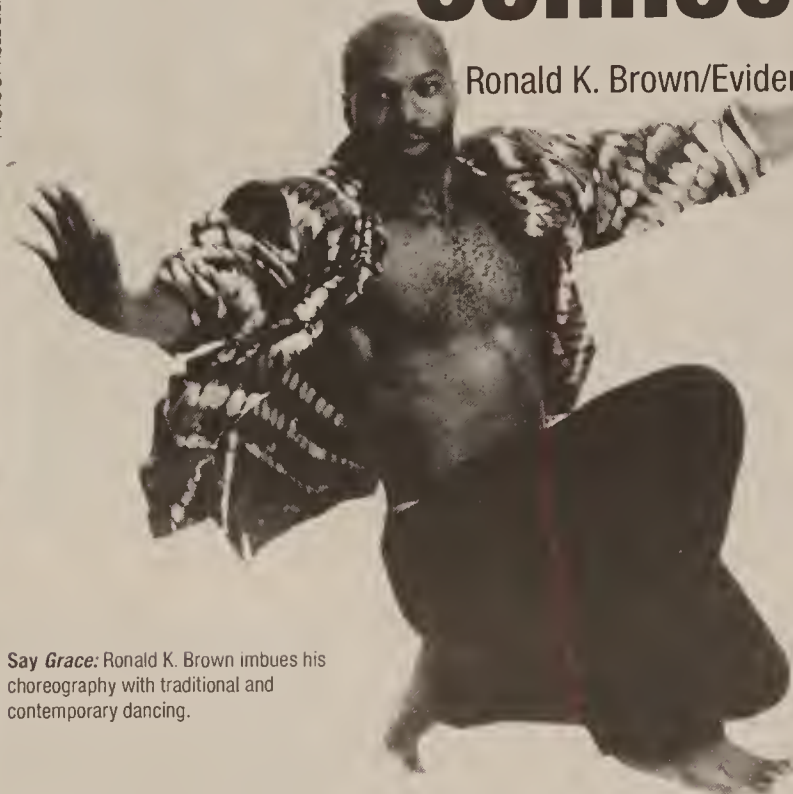


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Connections

Ronald K. Brown/Evidence create history.

By Rita Felciano

Say Grace: Ronald K. Brown imbues his choreography with traditional and contemporary dancing.

Ronald K. Brown has been a choreographer for a decade and a half. During the last four years, however, the 34-year-old Brooklyn native has had works commissioned by the biggest names in African American dance, including the Dayton Contemporary Dance Company (*Children of Passage*) and the Alvin Ailey American Dance Theater (which will reprise 1999's *Grace* March 7 at Zellerbach Hall). This year Brown was awarded one of only four Guggenheim Awards for choreography.

Loosely structured and story-based, Brown's choreography blends traditional African and contemporary urban dancing. His own company, Ronald K. Brown/Evidence, will make its Bay Area premiere this month with three works from 1998: *Incidents*, *Better Days*, and *Upside Down*. (The company will also perform at Stanford Jan. 27.) Brown recently spoke with the *Bay Guardian* from Tempe, Ariz., where the company was in residence.

Bay Guardian: You named your company after your first piece. Evidence sounds legal or scientific. What was that piece about?

Ronald K. Brown: It was a solo, and I came out onstage and said, "I was born in Bed-Stuy and have always wanted to marry a girl with long hair."

BG: But you're gay —

RB: Even though I am gay, even though my mother had a gigantic Afro and she was beautiful. Still, in terms of what was ideal, that image came from somewhere else. The idea was that what you are and what you

think is a product of all the things that have gone into you; the things that are from your culture and your roots as well as the stuff from the outside. You are evidence of all that information.

BG: Is that one of the reasons you go to West Africa so often? What kind of dance do you see when you are there?

RB: The wonderful thing is that I have gone there to work, to teach and to choreograph. Because I go there to work, I end up going to many ceremonies — a friend might have had a baby, or I [might] go and watch rehearsals of a small company.

It's an interesting thing that I have gone so often. Sometimes I think my sensibilities are in conflict with America. I feel more at home in Africa. There seems to be an interconnectedness of the people. Like a sense that things in the universe are connected.

BG: You talk about collecting images which eventually become dances. Are you talking about movement images?

RB: They are about people, or ideas about people. For *Incidents*, for instance, I read this slave narrative about a woman who lived for seven years in the space between the roof and the ceiling. So she couldn't stand up. She had escaped and was free, but she [returned to the space because] she wanted to watch her children grow up; the image of her always having to lie down in that small space, and what it felt like when she did get out, was something I wanted to work with in *Incidents*.

BG: You have also said that you want to create "a dance folklore for the African American community."

RB: I want to talk about what it is

that we are connected to. What is our sense of family? Or is it all, "I am out for myself, and I came from nowhere?" I am interested in creating stories, and revisiting stories that our grandparents told us.

BG: Sounds like you are talking about creating a cultural history.

RB: That's exactly what I am talking about.

BG: One of the images you use often is of a person falling down and being raised by the community. It's in *Upside Down* and *Grace*. It's also in *Children of Passage*, a title that might be emblematic of all your work. Why?

RB: The ceremony of loss and what it does for us does find itself into all my work all the time. It's something I feel we are in need of if we are going to move forward.

BG: You often use collaged music. How does that process work for you?

RB: I choreograph the rhythm and the phrasing to have a kind of organic emotional substance for the dance, and then I look for music that can fuel this.

BG: What's next for Ronald K. Brown/Evidence?

RB: It's unbelievable what's been happening. I [recently] completed two works, and I am negotiating two more for traditional West African companies who have no training in modern dance. And the other day I got a call from a ballet company, and I said [Laughs], "This is really interesting. A ballet company?" And they said, "Yes, we want something." So I said OK. ❖

Ronald K. Brown/Evidence. Wed/24, 8 p.m., ODC Theater, 3153 17th St., S.F. \$20. (415) 863-9834.

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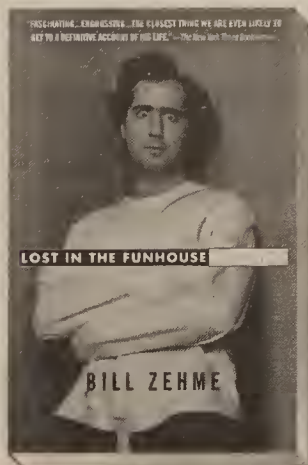
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Squids onstage

The week starts out peculiarly Tuesday night when the **Odeon** hosts visiting Philly artists **Phat Man Dee and the BullSeal Collective** and **Margalit and the Liquitones**, who perform torch songs and "attack jazz." The highlight of the evening comes when Phat Man Dee, a not-skinny woman in an elegant red dress and near-drag makeup and with a shorn head with two long pig-tails, and **Big Daddy BullSeal**, a curious chap in marching-band attire and hair-sprayed-to-look-windblown coiffure and long mustache, render "I Think I Love You" nearly impotent with a weird-interval a cappella duet, Man Dee's east-west golden-throated alto sliding all over the place as Big Daddy's bass drum pounds out an ostinato in a slowed-down tempo. "To most people on the planet," my also-from-a-redneck-background companion points out, craning her neck to spot the usual fringe artists and sideshow performers in the bar, "this would be a strange and maybe even threatening collection of freaks. But we all just see it as a mellow night of inventive jazz. You'd never, ever come across anything like this where I'm from, and if you did, the performers would get beaten up. California über alles, for real."

Indeed, the rest of the week's activities somehow seem to center on educated goofiness: seeing Woody Allen's hilarious *What's Up Tiger Lily?* for the first time; shaking our heads over a screening copy of **San Francisco Independent Film Festival** breakaway hit *Radio Free Steve*; listening to nothing but **Brown Whörenet** and **Lucia Pamela** and **Dr. Demento's** 20th-anniversary collection CDs; a surprise late-Friday-night viewing of a couchful of people's new favorite TV show, *Once upon a Hamster* (Animal Planet channel, indescribable, wonderful); a beer-soaked home-science experiment with pork rinds, a Fry-Daddy, and pork-rind technology as applied to other elements in the rind spectrum (cheese, orange, chicken). It seems, kind of, that all social activities this week cosmically line up to prep us for the **Laughing Squid Fifth Anniversary Celebration**.

The indisputable glue that holds the Bay Area's economically challenged yet thoroughly vibrant outer-limits art scenes together, the **Squid List** provides several daily event announcements via e-mail, functioning as the primary social calendar for thousands of folks in the Bay Area and beyond. Whereas our destinies in life are myriad — to provide service, to save bits of the world, to repair other people and things, to teach and inform, to somehow hold up the infrastructure, to fail at everything and provide examples for others of what not to do — Squid Listers, it seems,

choose to surround themselves with those whose destiny it is to make sure people think for themselves and have a good time. Nights out almost always include elements of offbeat, cultivated, and/or deliberate fancy, frivolity, and/or entertainment. So tonight's celebration is infused with personal meaning for all involved: it's a living tribute album to the lifestyle of about 7,000 people — a Squid List event held, for once, not in a small coffee shop or a junkyard or a struggling art gallery or a parking lot but in **Great American Music Hall**.

Tonight it's a veritable Hall of Justice for Bay Area fringe art, and the Superfreaks have gathered in full force to watch and perform a variety show. It takes half an hour to read the performers' bios in the program.

Out front the **Cyberbuss**, the **Holy Trinity of the Dogmican Order**, and a bunch of **art cars** with stuff glued all over them take up the parking spaces in front of the hall, and inside, two giant carved squids with glowing red eyes look down from the proscenium at the empty stage. **Jarico Reese** spins selections from his **Dead Man Records Show** — an impressively bizarre collection of vintage records found in the trunk of a junked car — and they skip,

ambassadors, angelic harlequins, blackjack dealers, and perverted children's toys.

Former **Cirkus Redickuleus** ring-leader and **You Asked For It!** game show host **Chicken John**, who is noticeably dressed down for the night, comes onstage and introduces the celebration's illustrious MC, **Dr. Howland Owl**, who says a few words of praise about the Squid List and then introduces area wordsmith **mikl-em**. Shining in silver flame-retardant firefight-

the Range." More countrified images fly by the screen; a techno song made exclusively of beats, wind noises, and a chorus of real cows mooing pulses through the speakers.

Then **m.i. blue** and **katy bell** and associates shove a giant red box with writing all over into the center of the room for **Dada bondage** — they emerge from the box, and he strips her with labored ridiculousity and ties her up with silly things. **Christopher Karney** executes BMX tricks to AC/DC; **Daniel the Rubberboy** exits a very small trunk and puts himself through a tennis racket and folds himself into other hard-to-watch Plasticman poses as Styx's "Mr. Roboto" blares; then Karney escapes from a straitjacket

and chains as Rubberboy simultaneously does Karney's trick in reverse, packing himself into the same outfit. Someone in my party mentions that though we've seen all these acts before, it's comforting to have them all in the same place. And then something that we've all missed appears like a vision: **Lil' Poo Angel** — a puffy, shiny, gold lamé turd with white feather wings — tap dances and sings a vaguely Shirley Temple-ish song about poo. Brilliant.

The **Sisters of Perpetual Indulgence**, ever gorgeous in their flying nun's habits and elaborate multicolored makeup, conduct a sing-along song about ovaries and uteri for the **Sister Sock Show**, fanning through the crowd to administer communion — white zinfandel

and iced cookies — as we sing. Badly. The **Fresh Robots**, a local sketch comedy troupe of the highest order, skewer the Enemy (meatheads), Walnut Creek, evil corporations, shady racist car salesmen, online shopping, ubiquitous marketing surveys, sci-fi "manchild" geeks, cell phones, condescension, cigarettes, blind consumer zombieism, and bacon's undisputable tastiness. **David Capurro**, probably the Elvis of the yo-yo world, lumbers onstage, breaks open his custom yo-yo case, and expertly flings his stringed discs to a loud Rush song.

For the **Celebrity Roast**, Chicken John comes out dressed as a Swedish chef, begging the audience to "wipe the slate clean" (of all the Squid List postings he finds irritating) and start anew. He launches into a slide-show tirade that's meant to systematically knock all the Superfreaks (and by-standers, journalists, ahem) off their pedestal, but it's not as ruthless as expected, and it's more of a history lesson, actually. He rattles off amazing facts about amazing people, telling both inside and outside jokes with aplomb. He then shows video footage of a practical joke on an "elder statesman of our scene," in which noted urban adventurer **John Law** falls

asleep in the wrong chair outside and wakes up with his feet screwed to the deck, tied up, covered in maple syrup, cranky at being sprayed awake with a water hose. Sadly, the end of an era follows when **Dammit the Amazing Wonderdog** gives her retirement performance, in which she viciously attacks bubbles and breaks down a cardboard box. Chicken John, who's currently determined to give up showbiz, ceremoniously passes the torch to **Big Brother** of the **Thought Police**, who promises to keep San Francisco "wallowing in the worst comedy possible."

Attaboy and Burke, who now have a neat computer animation bit that accompanies their outstanding poem "Pez People," skewer the language with their live band, **Box of Crayons**, in tow. A prize raffle is hosted by **Kal Seemen**, **Steven RaSpa**, and **Bishop Joey** from the **Church of Stupid**. **Seth Malice** steals a cigarette from my date in the rest room.

Phat Man Dee and Margalit and the Liquitones reappear, and the most notable song of tonight's set is about local artist **Dan Das Mann's** most recent (and most gorgeous) sculpture. **David Apocalypse** hammers a nail up his nose, and a bit overstimulated, we leave before **Mongoloid and the Mongolettes** pay skewed tribute to '80s surrealists Devo. As we go, it's apparent that the crowd has thinned — they, like we, have seen it before. But it's good to see it here.

Sunday night as I type my notes, an episode of *TV Funhouse*, in which Hootie and the Blowfish watch a dog puppet tell lewd jokes in Atlantic City and a monkey strips as a turtle pukes up margaritas at a table with a goose and Robert Goulet — an adult version of *Once upon a Hamster*, basically — helps the procrastination process. Gleeefully, I and my housemate realize that we're not alone out here, that absurdity, slowly but surely, is becoming a bona fide mainstream American art form. It's a small comfort, but a comfort nevertheless, that — in the era of *Cops*, *America's Funniest Home Videos*, plastic surgery, crowd surfing-induced rape and death, road rage, Jerry Springer, excessive piercing and body manipulation, caller ID, black tar heroin, snuff films, Snoop Doggy's brutal dogfights in Rancho Cucamonga, extreme sports, WWE, celebrity dresses that require glue to stay on, synthetic dreadlocks, Eminem, death metal, eye surgery shows, the Religious Right, \$2,000 backpacks, Scientology, SUVs, the NRA, Goths who drink blood as a fashion statement, indie rockers who cultivate body odor as a fashion statement, metal detectors at schools, Costco, Super Kmart, colored contacts, and George W. Bush, — concentrated wackiness is bound to blow out the other side.

Retraction: John Law wasn't a founding member of the Suicide Club, but he became a member the night of the first initiation.

GUARDIAN PHOTOS BY SUMMER BURKES



Calling Ken Burns: At Laughing Squid's fifth anniversary celebration, Phat Man Dee and Margalit and the Liquitones viciously attack jazz.



Her shit don't stink: Lil' Poo Angel ... um ... rules.

A lot. Which adds to the anticipation, somehow, perhaps just because skipping records make people nervous. As early arrivals jockey for good seats, the theme from *2001*, played entirely on kazoos, issues scratchily from the speakers. Everyone stares at everyone else in happy disbelief. "Kazoos for all my friends!" my companion says, cocktail skyward. As should be expected, attendees in the way-sold-out crowd have dressed to kill: a pajama-suited elf, a *Chorus Line* star circa 1979, a porn king and queen in suits made from nude pictures and packing tape, some revelers adorned with Christmas lights and electroluminescent wire, and lots of people who look like undercover operatives, lumberjacks, gearheads, United Nations

er's coat, mikl-em ruminates on the Squid List's **Tentacle Sessions**, the monthly lecture-if-there-was-a-more-fun-word-for-it series, and shows some footage from past sessions.

As the video winds down, several men in safety vests and orange hard hats planted all over both stories of the venue begin to converse on megaphones. Scenes of bucolic Point Arena, a weirdo town three hours to the north, flash on a giant screen, and they and the rest of **Point Arena Station** gather around barricades and signs that say "Informagic Superhighway Under Construction" and so forth as a woman in orange and pink genie outfit and a rocket cabaret girl on a laptop sing a tech- and Mendo-based duet to the tune of "Home on

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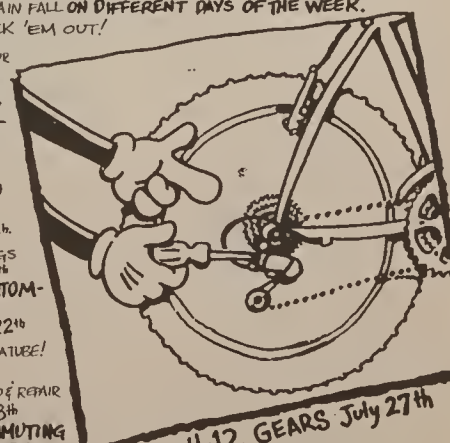


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Twisted: I Am Spoonbender's music combines futuristic ideas with elements of the past 40 years.

Round the bend

Electricity, psychic phenomena, onstage theatrics: they are I Am Spoonbender. *By V. Vale*

I Am Spoonbender's 1998 debut CD, *Sender/Receiver*, on the Gold Standard Laboratories label, revealed a pop sensibility informed by '60s electronica and the '70s art rock of Brian Eno, Wire's *Chairs Missing*, and This Heat. Spoonbender are Dustin Donaldson (ex-Pansy Division; synthesizers, drums, vocals), Robynn "Cup" Iwata (ex-Cub; synthesizers, vocals), Marc Kate (synthesizers, lights), and recent recruit Chad Amory (who replaces founding member Brian Jackson on synthesizers). Their work combines futuristic ideas with elements of the past 40 years, creating what has been described as filmic soundtrack music.

Donaldson and I recently talked. The conversation covered — among many things — telephones, electricity, psychic phenomena, the vibrating universe, the vision behind I Am Spoonbender, and the band's upcoming shows at Great American Music Hall.

Bay Guardian: I think of your band in terms of that famous quote (I can't remember who said it): "I'm interested in the future, because that's where I'm going to spend the rest of my life" ...

Dustin Donaldson: That's really strange — I just pulled that exact quote out of a magazine while on tour

recently. A lot of the inspiration for what we're doing comes from a device invented 120 years ago: the telephone. We sing all of our live vocals into telephones. This is partly because a lot of my formative experiences involved the fact that I affect electrical objects. For example, I can't wear an analog watch; the hands won't keep time.

I grew up in the country, in the middle of Michigan. My family only had one telephone, and when I was 10 or 11 I noticed that every time I dialed, I would reach a wrong number. Our band uses mainly synthesizers, except for drums and bass guitar, and there are often times when we can't rehearse because the synthesizers are mysteriously out of tune, or the patches switch in the middle of a song. This only seems to affect my equipment. Also, I regularly have psychic experiences or heavy-duty coincidences involving technology like the phone.

BG: There's definitely electricity running through our bodies; Wilhelm Reich called it something like "bioenergetic currents."

DD: Of course. Everything that exists in the known universe is vibrating; everything is making a sound, and everything has energy. Even the most "dead" objects around us are alive in some way. In terms of the way

the world works, I like the example of a bathtub: if you put bleach into a tub of water, it's not going to stay in one place, but will disseminate itself until it's part of everything. To me, it's obvious that everything has an influence on the things around it. I don't think there's any "higher" level or entity at work here. A lot of people talk to us about the topics of telepathy and influencing objects as related to some sort of higher frequency, but I don't really believe that. Actually, I don't really believe anything —

BG: One of my favorite aphorisms is "Belief is the enemy of knowledge."

DD: I agree with you. One of the objectives of this band involves a deliberate destruction of the idea of belief ... at the same time embracing the notion that if you believe in something strongly enough, it will happen. It's the "will to power" idea. I Am Spoonbender is very positive in trying to maximize possibilities, that whatever you wish for can happen.

BG: Right. Part of the context for our discussion involves larger issues like information overload and how we're dealing with it, just to keep our sanity — and even the idea of "sanity" has changed. Also, we're interested in how technology affects one's art and creativity. Let's talk about your creative output, which is mainly music, right?

DD: I don't think we're working solely on the level of sound. We're actively engaged in wrestling with concepts: the ideas of pop art and notions such as uniformity and conformity. Like Devo, I Am Spoonbender is a "full concept" ranging from merchandise to the maximal embracing of opportunities. It's a Warholian pop art project, too.

In terms of how technology affects art, art is always dictated by the materials or resources at hand. Probably the biggest innovation of the 20th century was the harnessing of electricity, which led to the invention of every subsequent electronic instrument. Art is always limited to the materials and tools with which a person is working. Forty years ago, synthesizers didn't exist. Back in the '60s, the Beatles were one of the first to have their own recording studio, but now anyone can have one on a computer at home.

BG: Just a hundred years ago, the palette of sounds people were exposed to, especially in the country, was so much more limited than now. Radio, television, and all the mechanical devices that have been invented have greatly increased the whole spectrum of "sound and its possibilities" as we know it now.

DD: When I was growing up, studying music and going back all the way to the Futurists and Marinetti, I learned that everything is sound, and that it's all available to us to use as our "artistic palette." People have said that our sound is "far out," but I don't think so. I hear music on the radio that utilizes heavy doses of harmelodic content and traditional 12-tone theory, and to me what they do is way more "constructed" than what we do.

Harmony doesn't exist in nature. We never walk into a forest and randomly hear a symphony. We hear cut-up sounds: all the textures of the wind, or the water coming in off the shore, and those are rhythmic and textural, but not melodic in nature. Melody is constructed by human beings. The band uses synthesizers, which can capture and replicate any sound, in a quest to capture the sound of "reality."

BG: Maybe so — I'm not sure what "reality" is — but I hear some very pleasing melodies and harmonies on your *Sender/Receive* CD. Personally, I have nothing against pop music, if I don't have to listen to the lyrics. For example, I like Madonna's records but discovered that I liked her songs much better performed by an Indian female pop singer, because I couldn't understand the words.

DD: I discovered early on with music in languages I didn't understand that I could just listen to the sound of the voice without having their images in my head. Sometimes that's wonderful, and sometimes it's just another sonic texture.

Spoonbender is interested in traditional ideas of pop songs. The Beatles are my all-time favorite. They changed the concept of traditional

— they were incredibly avant-garde. They changed not only the business, they changed what was possible; they brought in home recording; they were the first people to use the studio as an instrument. That's the basis of what we're doing as far as our recorded work for albums: utilizing the studio as an instrument.

BG: Let's talk about the idea of "progress."

DD: Our "divine spiritual enlightenment" and other notions of progress have worked against us by making us lose sight of the fact that we are still *animals* and that we are not larger than nature. It's my bathtub theory again: you can't put bleach in one part of the bathtub and expect it to stay there. That's why it's very important to talk about possibilities and positivity — that doesn't mean positivity at any cost, because we absolutely have to embrace the negative aspects of society and talk about them. It's always better to talk about bad things than to sweep them under the rug.

Talk of the future is very important, especially the way media and technology are going, with the resulting fragmentation of consciousness. Think about years ago, when people first saw a film of a train coming towards them — everybody in the theater got up and raced for the back exit! Now two-year-old kids can understand the incredibly complex language of commercials on television and many other things absolutely abstracted from the experience of reality. Or are they really? Reality is becoming more and more like commercials: it's getting cut up into smaller and smaller slices; time itself is being cut up into smaller and smaller slices. It was only this century that everybody had the concept of "seconds," but now we have milliseconds, the quantum ...

BG: Tell us a little about your live performances.

DD: At the Great American show you'll see a film and a band, where you can't tell who's leading whom. The film plays the whole time, and each song has its own section of the film, plus a lot of situationist slogans from the May '68 revolt projected onto the screen and moved around, animation we've created — a film soundtrack scored live — with a lot of different visual and sound elements. We also have our own lights. Light is a very expressive part of our whole vision, and the sound and lights are synced. It is a Pink Floyd-style set. It's a *show*. What happens when you get people together who love Pink Floyd, Morton Subotnick, Devo, and the Screaming? I think you get us! ♦

I Am Spoonbender play with Kid 606, Slaves, Wetgate, and Knights over Egypt Fri/19, 9 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$10. (415) 885-0750.

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Sometimes it's hard to tell if a new musical movement is coalescing, or if I'm just noticing it for the first time. A trend is sometimes little more than a couple of journalists suddenly noticing commonalities among music that wafts into their orbit, and backlashes are born when a few people with pulpits tire of what's popular. It requires a kind of solipsistic audacity to proclaim that one's own tastes and experiences auger the beginning or end of anything besides chapters in a single life.

Take electronic dance music. It obviously still thrives, but much of it has died for me. The figure of the DJ, once a symbol of ineffable cool, now looks dorky and dated, while the grooves and nuances that only months ago clearly distinguished one house or techno track from another seem to have flattened into monotony. Meanwhile, electronic indie pop appears to be exploding, as nearly every day I'm blown away by a new new wave band. Maybe it's just me — I'm feeling introspective and emotional, craving storytelling over sensation, so that's the kind of music I'm gravitating toward. Still, if there was a techno pop scene this rich even a year ago, I don't know how I missed it. So with all these disclaimers and apologies, I'll come out and say it: the most interesting

electronic music being made now is to be found in old-fashioned pop songs, not on nightclub floors.

Groups like Stephin Merritt's Future Bible Heroes, Looper, Baxendale, Stars, and Ladytron are making electronic music that replaces the celebratory incantations of dance tracks with good old-fashioned neurosis, narrative, and pathos. After all the idiotic self-help exhortations that I've soaked up through house music in the past few years, a touch of wry despondency is entirely welcome. One house track that particularly plagues me has a refrain that goes, "Joy! They did not give it so they cannot take it away!" Needless to say, those who don't give us joy take it away from us *all the time*.

Sure, if one's in the right mood or on the right drugs, such songs really can be uplifting, but lately I find the Future Bible Heroes triumphant "Hopeless" far more cheery, since lines like "There's no use even trying because it's hopeless / All of our dreams are dying of overdoses" don't make me ashamed of my bad attitude. Similarly, Baxendale's "Summer of Hate" is an antidote to all the sunshiny club anthems that make one feel guilty for being insufficiently hedonistic (especially satisfying is the "F**k Ibiza you're better off at home mix.") Over a gurgling, soaring synth melody, lead singer Tim Benton spits the lines, "People in the streets just

hanging around / Playing Bob Marley far too loud." It's chicken soup for the misanthrope's soul.

Besides, now that we've got an economy where fun, well-paying jobs are quickly becoming obsolete and a government staffed by porcine cold warriors who've read *The Handmaid's Tale* as a vision of utopia, somehow black turtle necks seem more appropriate than fuchsia feather boas.

Black-turtleneck pop is just what Ladytron delivers. Their superb new album, *604*, is full of lush, icy electro that suggests the Human League or early Depeche Mode, while the cool, affectless female vocals recall Nico. The chunky, undulating bass lines make *604* danceable, but the lyrics are marvelously bleak. On the divinely catchy "Playgirl" the two girl singers coolly chant, "Playgirl, why are you dancing when you could be alone?" Actually, this song would work fantastically on the dance floor; its acknowledgement of the often choking sense of alienation that underlies nightlife would be really freeing. After all, the point isn't just to stay home — Baxendale might hate Ibiza, but their new album, *You Will Have Your Revenge*, also includes a celebration of club beats called "I Love the Sound of Dance Music." It's just that when feigning exuberance gets hard, reveling in negativity can be, paradoxically, exhilarating. ❖

sound effects

by tony green

Band practice

I don't know Spanky's real name. We've shared more "what's up" nods than words since he joined the church band. Which seems to suit him. Skinny and natty, with squinty eyes and an elastic smile, he reminds me of the title character in the Coasters' "Along Came Jones" (you know, "Sloooooo walkin' Jones / Slowwww talkin' Jones"). What I do know is that in a little over three months, he turned himself into a pretty good keyboard player, and he introduced our congregation to "the Spanky Chord."

When Spanky started playing in our church band, as a second keyboardist behind the lead musician, he was terrible. He couldn't play much, and what he played, he played either too loud, in the wrong key, or at the wrong time. His limitations were really exposed one Sunday, when, sitting in to replace the regular organ player, the choir director had to scrap a straightforward hymn.

After that, we didn't see much of Spanky, until one Sunday he reemerged, not just with chops equal to those of the church's other keyboard players but with a Herbie Hancock-ish chordal approach that surpassed theirs. That's when I heard what the players in our church band call the Spanky Chord: a G-sharp13flat9, also known in jazz circles as an upper-structure

chord. Which isn't a big deal, except that Spanky has never really listened to jazz, knows no theory, and from all I can tell, is just starting to practice scales. In lay terms, Spanky sounds cool. And unlike a lot of players his age I run into — he's in his early 20s, if that — he doesn't think he sounds cool enough.

One of the perils of living a musical life in a culturally deficient area like this part of Florida is that, unless you make a concerted effort to keep yourself informed, you often don't have reliable context, a way to measure your interests and talents against the comings and goings in the culture at large. This can lead to an almost arrogant insularity: if I had a dime for all the guitarists down here who think that Stevie Ray Vaughan was the last word or those who are waiting for the 2002 "Masters of Angst" tour to show all those DJs what real music is, I could cure world hunger. Ditto for all the younger-generation church players around my way who imagine themselves instrumental virtuosos because they can do "the rolls" on the drums and choral arrangers whose auntie told them they had "the gift."

Problem is, there's a place for tunnel-visioned Stevie Ray Vaughan-a-bes in parts of Florida, just as a few years back there was one for crappy ska bands, fumble-fingered alt rock bands, and other mediocrities. But the

situation for young black keyboardists is considerably less favorable: in R&B and the better church bands, the players are often formally trained.

In a way, Spanky reminds me of myself as a teen. Perched between the approving comments of my mother and friends and the "naturally gifted" comments from the white kids at private school, I lollygagged in theory class, goofed off in band, and imagined that my ability to walk backwards through classic rock and learn a 12-tone guitar piece off a cassette tape was enough to carry me through any situation — even as inside I knew better. Sometimes I wonder what would have happened had I been able to devote more time to music in high school and had someone in some position of influence judged the knowledge of "Giant Steps" as being as necessary to the development of a slightly displaced African American kid as working on the 40-yard dash?

That's why I felt good about lending Spanky — whose thirst for information is augmented by a practice-friendly schedule — some music: Jimmy Smith, Herbie, Big John Patton, Bobby Timmons. And maybe, if I keep hitting him with stuff, he'll start exploring the territory it took me nearly a decade to realize was even there. And, hopefully, he'll show me just how much cool stuff I can play over the Spanky Chord. ❖

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a&e grooves



New Pornographers *Mass Romantic* (Mint)

There's a lot of power pop I don't get. Bands go over a certain edge, and then the power just begins to feel pushy. The New Pornographers' debut album makes me wonder if I should just give in.

Mid afternoon at work, we're all slumped in our chairs. There's no air in the room. We play *Mass Romantic*, and it's like a commercial for some kind of brightening detergent. Which sounds like an insult, so maybe it's more like if Clorox really did make your life more attractive — and used glamorously noisy jingles about alcoholism and Mary Martin to sell itself. Everyone sits up straight. There's toe tapping. I sing whatever scraps of lyrics I can decipher. What am I singing about? I have no idea. Can you get much catchier than that?

The thrill I got out of all those guitars in Superconductor, head Pornographer Carl Newman's old band, is here, but the sound is prettier. My favorite is the title track, with its ominous intro and headlong beat and Neko Case singing the driving lyrics that roll on and on. I keep thinking how much better the movie *Streets of Fire* would have been if Newman had been writing songs like that for Case back in 1984. Other songs I more reluctantly know all

the notes to: I can't tell anymore if I like "Jackie" and "The Mary Martin Show"; I just know them by heart.

The New Pornographers may have nailed it with their skewering of the "mass romantic." I feel a little implicated myself: good pop can make you act like such a fool. All that noisy, melodic singing, the orchestrated layers — who knows, if I ever got to see them live, I might even break free from my jaded indie rocker chains and dance. That's a hint, o ye New Pornographers. See you at Bottom of the Hill. *Neko Case and Her Boyfriends* play Fri/19, Fillmore, S.F. (415) 346-6000. (Lynn Rapoport)

Tim Easton

The Truth about Us (New West)

The thing about this whole alt roots movement is that, for better or worse, it has genuflected endlessly before the music of its idols — Bob Dylan, Gram Parsons, the *Sweetheart of the Rodeo*—era Byrds — which was every bit as responsible for the Eagles as it was for Uncle Tupelo and the army of clones that followed. Until now, Tim Easton wasn't a whole lot different from the pack. During his time spent in Ohio's almost-famed Haynes Brothers and on his first solo disc, *Special 20*, the guy with the barbed-wire-and-honey rasp could be counted on to deliver better-than-average songwriting that begged comparison to that exclusive list of Americana. And while that should have been enough in this day of the prefab messiah, in the end it was just another example of the whole No Depression bag going nowhere fast.

Something must have happened when he moved to Los Angeles, because Easton's second serve, *The Truth about Us*, is one of the few albums in recent memory that actually succeeds in running traditional

folk and blues forms through the processor of modern technology. While many have tried to take the plunge (Stan Ridgeway, Chuck Prophet, the stunningly mediocre *Mermaid Avenue* sessions), Easton pulls it off as if he was putting peanut butter with chocolate. Backward-tracked EBows, beatbox loops, mellotron, three-fourths of Wilco, and Victoria Williams are all mixed into Easton's literate stew of personal doubt and lame apologies, stark vignettes about living on the wrong side of doing OK. The result is an atmospheric album that broods hard, offsets menace with light jangle, and always holds salvation somewhere out on the horizon. (John O'Neill)

Gentle Waves

Falling from Grace (Jeepster)

If the words "twee pop" make you want to reach for your distortion pedal, stay away from the Gentle Waves. The side project of Belle and Sebastian's cellist and sometime-singer Isobel Campbell, the Gentle Waves make Campbell's other band sound like Slayer. For lovers of dreamy, watercolor pop, that's a wonderful thing — anyone who's ever swooned over musicians like Slowdive, the Field Mice, and Nick Drake will find splashes of heaven in the band's exquisite new four-song EP, *Falling from Grace*.

Here, as on two previous enchanting albums, Campbell crafts shimmering lullabies with dark, *Bell Jar* undercurrents. Her voice is like meringue, and her songs are achingly pretty, melodic, and delicate as gossamer. Yet while *Falling from Grace* is as lovely as the band's 2000 album *Swansong for You*, the three new tracks depart from Belle-inspired chamber pop for a slightly looser, more meandering sound. They're not as immediately catchy as the music on the last album, substituting haunting soundscapes for tight tunes. Campbell's bruised-angel voice is consistent, though, as is her ability to conjure gorgeous, glistening pastoral reveries.

The EP's eponymous track is from *Swansong for You*, and if it sounds a lot like a Belle and Sebastian song, that's because it almost is — Belle's Stuart Murdoch plays bass and does the violin arrangement and Belle drummer Richard Colburn appears as well. The difference is in the words: instead of Murdoch's fey irony, Campbell favors poetic melodrama. It's especially effective on the title track, a song about the emotional fallout from callously casual sex. She croons, "And if we fall from grace / At least we had a taste / Of something more than this / Unsolved black abyss." Such lines may be maudlin, but Campbell pulls them off, proving that maddened passion doesn't need to be loud. (Michelle Goldberg)

Les McCann

Invitation to Openness (Label M)

Invitation was recorded in 1971 (and first released in '72), and boy does it show. The turn of that decade was a freewheeling time, and jazz marked the occasion by sometimes-rich spiritual and musical exploration: Alice Coltrane had released *Journey in Satchidananda*, full of Eastern influences and surprising instrumentation, earlier in the year, and even a primarily R&B-influenced keyboardist like McCann was inspired to take things into the cosmos.

Still, it's surprising that only a couple of years after *Swiss Movement*, McCann's huge soul-jazz hit with Eddie Harris, he recorded an album like *Invitation*, built around "The Lovers," a 26-minute improvised exploration featuring McCann on piano, electric piano, and Moog and Yusef Lateef on tenor sax, flutes, bells, and assorted toys. The tune begins in a spacey diaphanous swirl, with soft

electric piano chords floating over and around a reedy flute and, soon, a brushed cymbal and some delicate percussion — trippy stuff for a guy who had hit it big with the funky pop of "Compared to What." Come minute four, though, a snare kicks in, and the song begins to sound like it was recorded in the same galaxy as *Swiss Movement*, albeit on a different planet. Bassist Jimmy Rowser lays down a tight, repetitive line, and soon stellar R&B session drummer Bernard Purdie steps into the groove.

So although McCann keeps coming back to an Eastern-sounding figure and Lateef wanders the heavens, the rhythm section and guitarist Cornell Dupree (with a cool wah-wah riff) enforce the bottom line: God may have been in the studio that day, but he wanted to dance. Which is to say that Les McCann couldn't leave a groove behind if he traveled to the end of the universe. That's all right with me. (J.H. Tompkins)

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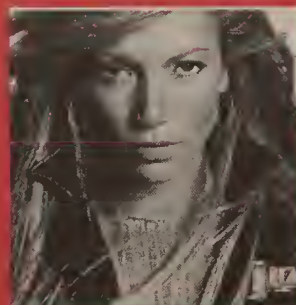
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Endgame

It's interesting how little American rave culture has changed since it was brought over from the United Kingdom some 10 years ago. Visit any massive in 2001, and you're sure to find the same familiar cultural signifiers. Teenagers are still outfitted in baggy clothing, wearing long strands of beads, toys, and other found objects. Colorful T-shirts and pacifiers remain de rigueur. As always, glow sticks are scattered across the landscape.

Though rave culture has become a standard coming-of-age ritual for American youth, the music, for some reason, has retained the ability to shock. Since prototype rave acts like Orbital first calcified techno, ambient, and New Age into classics like "Chime" and "Halcyon" back in the early '90s, trance has become the music of choice for many all-night parties. But it remains a highly controversial medium, earning a chorus of boos from DJs and musicians in a recent issue of *URB* magazine devoted to massives. "Trance has always sounded like pop music to me," Fatboy Slim sneered; others proffered the same criticisms, arguing that trance was simply a variant of the emperor's new clothes.

Meanwhile, happy hardcore doesn't even register in critical appraisals of electronic music. At the start of the last decade, hardcore compilations like *Zoo Rave* ruled American raveland while its practitioners scored massive hits, as Utah Saints did with "Somethin' Good." Since then, however, beat-savvy acolytes have opted for darker variants like ghetto tech and digital hardcore while happy hardcore continues to fascinate the masses.

In *Generation Ecstasy* author Simon Reynolds argued that these nonconformist genres, particularly hardcore, represented the vanguard rather than the nadir of musical expression. "Hardcore refers to different sounds in different countries at different times, but the word generally guarantees a stance of subcultural intransigence, a refusal to be coopted [sic] or to cop out," he wrote.

This extends to electronic music's myriad variants as well. Techstep is the "hard" version of jungle, reducing the latter to nothing more than a blistering array of polyrhythmic punches; happy hardcore is a deranged version of traditional hardcore, lacing the latter with a chorus of frenzied anthems. Trance doesn't fit neatly into this equation, though, because it encompasses several different styles, including house, techno, ambient, and New Age.

Moonshine Records is one of the few major electronic labels that compile all of rave culture's permutations. The cover of DJ Enrie's *Turn It Up 2* finds the Los Angeles DJ grabbing his ears in pain as a wall of speakers boom behind him. Another album cover, for Frankie Bones's *You Know My Name*, features a portrait of the New York veteran staring at the camera as intensely and honestly as any Brooklyn b-boy. By dabbling in everything from traditional house and techno to big beat, gabba, and trance, the staunchly proletarian Moonshine shuns the "artistic" pretensions that infect rival labels like Astralwerks and Kinetik.

These compilations portray massive parties as communal experiences that draw thousands into a sea of brilliantly flashing lights, lasers, and electronic music. Similarly, the breadth and variety uncannily charts an electronic fan's evolution and growth from the naive rave kid who loves trance, happy hardcore, disco, and jungle into a jaundiced club-hopping sophisticate with discerning tastes in house, techno, and breakbeat.

It's not surprising, then, that mixed CDs like Anabolic Frolic's soon-to-be-released *Happy2BHardcore Chapter Five* are ridiculed by older critics. Delusional and melodic, it's an uninhibited version of teen pop, manically grinding manga cartoons, video games, and Kristine W. sound-alikes into an almost desperate plea for fun and happiness. Tracks like Force and Styles's "Sunshine" and Robbie Long and Coyote's "2000 Style" are sung in girlish cheerleading voices over helium-fueled bass lines that hop along at 140-plus beats per minute.

While *Happy2BHardcore* captures the novelty of raving, Christopher Lawrence's upcoming *United States of Trance* compilation is all about adolescence and uncertainty. Breakbeat mutations jostle uncomfortably with 4/4 house beats as pensive synthesizer sounds rush against the mix, occasionally working up into an emotional lather. Here the unrelenting beat feels constrictive, almost painful, as Lawrence awkwardly weighs moods and musical options.

There's always the promise, however, that every rave kid will grow up to be a queen or king in a dance utopia where, as Mistress Barbara puts it on her forthcoming *Relentless Beats* compilation, it's all about "My Prada Heels." Like the young men and women who inhabit clubland, *Relentless Beats* is beautiful and mysterious, as the Canadian DJ assembles a gallery of hard-driving minimalist techno tracks thrusting themselves along patterns as varied as train tracks. Appropriately, it begins and ends with "My Prada Heels," as a young woman (or man), ostensibly Mistress Barbara herself, clicks down a long hallway, her footsteps echoing through the silence. But where is she headed?

The same could be asked of Moonshine and its substantial audience. Mostly instrumental, these mixed CDs are electronic endgames that mimic rave culture's trajectory from ecstasy-addled discovery to cocaine-fueled cynicism. There's little retrospection, even as the music itself becomes disturbingly reminiscent of former, fresher breakthroughs. Its innovation lies in its sheer existence, as former ravers, musicians, critics, police, politicians, and other moral authoritarians struggle to silence it. Meanwhile, as the party wears on, its followers grow up to leave the massive, traveling from one side of the generation gap to the other. ❖

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Jan. 17 Wednesday

Romancing the stage

In the '80s, Kathleen Turner shot to stardom with *Body Heat*, rolled around with a still-appetizing Michael Douglas in *Romancing the Stone* and *Jewel of the Nile*, and lent her husky pipes to cartoon siren Jessica Rabbit. In the '90s, she kind of went undercover, only recently emerging with a bang (and in the altogether) as Mrs. Robinson in a London stage version of *The Graduate*. She may have played a frump in *The Virgin Suicides*, but Turner is back in diva form in the Best of Broadway presentation of *'Tallulah,'* Sandra Ryan Heyward's one-woman show about formidable stage and screen star Tallulah Bankhead. Set in Bankhead's bedroom before and after a party for Harry S. Truman, *Tallulah* explores the life of a 1940s superstar noted for her professional accomplishments — and, more enticingly, her off-camera debauchery. *Through Feb. 11. Opens Wed/17, 8 p.m. Runs Tues.—Sat., 8 p.m. (also Thurs/18, Wed/24, Wed/31, and Feb. 7, 2 p.m.); Sun., 2 p.m. (also Sun/21, 7:30 p.m.). Curran Theatre, 445 Geary, S.F. \$33–\$57. (415) 512-7770. (Cheryl Eddy)*

Jan. 18 Thursday

Once bitten Bet you didn't know that one of the world's major feeding grounds for great white sharks is the Farallon Islands — a mere 26 miles west of San Francisco. The rocky archipelago offers scientists a unique chance to observe these most fascinating of sea creatures from safe, land-based perches. Tonight, shark expert Peter Pyle presents *'White Sharks of the Gulf of the Farallones,'* the first in a series of lectures hosted by the Gulf of the Farallones National Marine Sanctuary, which in 2001 celebrates its 20th year of protecting offshore marine resources. Pyle discusses shark biology, sharks' interactions with killer whales, and the sanctuary's efforts to safeguard sharks and their habitats, also

8 days a week

Jan. 17–24, 2001



Eat me: Just when you thought it was safe to go back in the water, the Gulf of the Farallones National Marine Sanctuary hosts the lecture "White Sharks of the Gulf of the Farallones." See Thurs/18.

dispelling Hollywood-born shark myths. For thrill seekers he'll also show footage of sharks attacking prey (seals, not scuba divers — because of the great whites, sports fiends give the Farallones a wide berth) and share his firsthand encounters with his toothy research subjects. 7–9 p.m., Upper Fort Mason Center, Bldg. 201, Franklin at Bay, S.F. \$5. (415) 561-6625. (Eddy)

Yee-haw Tonight the RK Corral — a collaborative multimedia performance group that has performed up and down the West Coast since 1996 — presents its newest satire, *'GoodGuy/BadGuy,'* a western-style space odyssey that tells the story of a cowboy hero and the small town he abandons. With a cast of 25 characters (including Slim Virginia, the TownWhore, and townsfolk with televisions inside them) and a series of "absurdly ominous events" (for example, a revolt of mutant cows), *GoodGuy/BadGuy* takes on the mythology of the old West and kicks it on its ass. The performance-

installation combines a series of still photographs — created with a blue screen and handmade miniatures — and a group of live actors engaged in an unimaginable performance style called "extreme enactment," backed by a live band. *Through Sat/27. Thurs.—Sat., 9:30 p.m., Lab, 2948 16th St., S.F. \$7–\$15. (415) 864-8855. (Debbie Berne)*

Jan. 19 Friday

Playing doctor Forget about pretty melodies and warm and fuzzy bass lines tonight: United Kingdom-based producer **DJ Surgeon** is all about hard beats and banging minimal techno. A resident of the infamous House of God techno club in Birmingham, DJ Surgeon takes the essential components of dance music seriously. His sound is a stark distillation of the primary elements of boogie music: pure beats and tones. He's a prolific producer who runs two labels, Dynamic Tension and Counterbalance, and works closely with American, British, and German techno producers. Tonight he performs at Maze, a monthly techno event that never fails to bring out some of the brightest techno talent. Don't miss the opening set from Urban Development S.F.'s Nikola. 9:30 p.m., Club Six, 60 Sixth St., S.F. \$15. (415) 263-6750, www.mazesf.com. (Amanda Nowinski)

Pinniped parade Fisherman's Wharf may be the duller spot in the entire city, but the **sea lions** sure seem to like it. Today marks the 11th year that a population of sea lions has chosen to winter on the docks alongside Pier 39. For years Seal Rock, below the Cliff House, was their favorite spot to hang out, but mysteriously, shortly after the 1989 Loma Prieta earthquake, a few lions started waddling around on the boat docks by Pier 39. Nowadays hundreds of

lions congregate there each year, loafing and yelping only yards from Midwesterners enjoying chowder in a bread bowl. (It is illegal to feed the sea lions from your bread bowl.) Pier 39's K-Dock is a designated "Watchable Wildlife" viewing area thanks to the California Watchable Wildlife Project, and the Marine Mammal Center has set up shop on the premises. The lions are there 24 hours a day until their annual summer migration to the Channel Islands. *Pier 39, 11 a.m.–5 p.m., Beach and Embarcadero, S.F. Free. (415) 705-5500. (Berne)*

Jan. 20 Saturday

Funk force Suré, New York-based producer **Ron Trent** is technically a house DJ, but you can expect anything other than syrupy vocals and smooth, overproduced beats when he's on the decks. Some of Trent's latest works, including *African Blues* (Distance) and the *Mix the Vibe: Urban Afro Blues* compilation CD (Nite Grooves/King Street), propel dancers on a journey through harder, organically deep rhythms by positioning traditional African drumming as a central beat foundation without focusing on a particular genre. Trent, who released his first dance single at the age of 14, is a resident at the Giant Step party in NYC and promotes his Afro-funk percussion sound with the USG Sound System, a production and DJ team centered in Chicago, Atlanta, and New York. Resident DJ Said opens at this Atmosphere event. 9 p.m., 111 Minna, S.F. \$15. (415) 289-2294, www.fatsouls.com. (Nowinski)

No boundaries Rock en Español is deeply rooted in Xicano-Latino culture. It is a borderless expression transcending musical genres from punk to cumbia, rap to salsa, recognizing old traditions and shaping new ones. Last September the "Hecho en Califas" festival brought together a variety of Xicano-Latino artists from around California. This year, in a special rock en Español segment of the festival, La Peña Cultural Center presents *'Nationchild Posfronteriza,'* featuring revolutionary rock-rap veterans Aztlan Underground, East Los Angeles's Ollin, Watsonville rock-rancheros Caradura, and San Francisco DJ and *Bay Guardian* staff member La Viuda Negra. Joining the musicians are Youth Speaks poet Andre Baca, Los Delicados, and Xicano poets from Modesto's Rudo Revolutionary Front. The showcase also features the video short series "Pepelículas" and film shorts by David Aguilar, Alex Rivera, Veronica Majano, and others. 8 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$8–\$10. (510) 849-2568, ext. 20. (Jime Salcedo-Malo)

Jan. 21 Sunday

Southern pipes Although marginalized from the mainstream folk and pop scene since his self-exile to Montreal as a draft resister, shortly



Wild, wild West: Kristin Lemberg plays Slim Virginia in the RK Corral's *GoodGuy/BadGuy*, a western-style space odyssey. See Thurs/18.

Femme fatale: Kathleen Turner stars as Tallulah Bankhead in the Best of Broadway presentation of *Tallulah*. See Wed/17.



after the release of his brilliant 1968 debut album, **Jesse Winchester** has time and again proved the staying power of his song craft with widely covered tunes such as "Brand New Tennessee Waltz," "Yankee Lady," and "Mississippi, You're on My Mind." The Shreveport native's 1999 release, *Gentlemen of Leisure*, yielded the beautifully crafted confessional ballads "That's What Makes You Strong" and "No Pride at All," as well as several gems in his characteristic Memphis-steeped R&B and gospel grooves. Above all, it's Winchester's finely grained, sweet and wistful, honey-and-bourbon voice that makes his understated style larger than life. 8 p.m., *Freight and Salvage*, 1111 Addison, Berk. \$17.50-\$18.50. (510) 548-1761. (Also Fri/26, *Noe Valley Ministry*, 1021 Sanchez, S.F. \$16-\$18. 415-454-5238.) (Derk Richardson)

Jan. 22 Monday

Plastic roots Lyrical supergenius **Momus** headlines a night of urbane pop bliss, introducing songs from his forthcoming album, *Folktronic*, a 20-track Stephin Merritt-style tour de force of "synthetic Americana" packed with witty references and conceptual head trips. *Folktronic* veers through twisted doo-wop, Appalachian ballads, bleak country, and fiddle jigs, all of which clash jarringly and brilliantly. Thematically rich, it touches on the dichotomy between sacred art and disposable pop, our conflicted romanticization of the pastoral and the anonymity of classic folk versus the star system of rock. Laid-off dot-commers might especially appreciate the labor song "Finnegan the Folk Hero," about a "folk hero of HTML" who is ground down by the boss man and, in death, comes back to

sabotage his Web site. Also appearing is Stars, whose dreamy new-wave masterpiece *Nightsongs* will surely prove to be one of the best albums of 2001, and the mind reader and escape artist Alchemy Jones. *Through Tues/23*, 9 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$8-\$10. (415) 621-4455. (Michelle Goldberg)

Jan. 23 Tuesday

House blend Seven years ago Yoshi's booking agent Jason Olaine talked **McCoy Tyner** into setting up shop for two weeks at the Oakland nightclub, performing with a different, specially assembled band each week. The masterful pianist, who achieved legendary status in the John Coltrane Quartet of the mid 1960s, responded with some of his most inspired playing in years. The successful scheme has been repeated annually since then, with different players filling out the all-star blueprints. Tyner's fortnight residency in 2001 begins with veteran tenor saxophonist George Coleman (known for early work with Max Roach and Miles Davis) sharing the front line with trumpeter Terence Blanchard and bassist Charnett Moffett and drummer Brian Blade rounding out the rhythm section. Although the second week has usually tapped an Afro-Cuban theme, this year it's a thunderous power trio, with Tyner's powerful ostinatos and arpeggios ignited by bassist Stanley Clarke and drummer Al Foster. *Through Feb. 4*, Tues.-Sun., 8 p.m. (also Tues.-Sat., 10 p.m.; Sun., 2 p.m.), Yoshi's, 510 Embarcadero West, Oakl. \$26-\$30 (Sun. matinee, \$5-\$26). (510) 238-9200. (Richardson)

Jan. 24 Wednesday

Explosive art The last time I saw **Ronald K. Brown**, he was a hazy blur. The choreographer was teaching a class at Dancespace in New York, and it was all I could do to keep the torrent of sweat out of my eyes. His class was high energy, equally mind- and body-twisting. It is nothing short of a miracle that this well-known (on the East Coast) choreographer and his company, **Evidence**, are making an appearance in the Bay Area. Brown received institutional acclaim for his dance *Grace*, which he choreographed for Alvin Ailey American Dance Theater. Though political and social issues find their places in his work, it's the visceral combination of modern and African dance forms that gives viewers something to think and feel about. 8 p.m., *ODC Theater*, 3153 17th St., S.F. \$20. (415) 863-9834. (Sima Belmar)

Rapid transit Imagine how your life would change if BART ceased to exist. Well, for one thing, you'd have to take a car every time you wanted to go to the East Bay — and not just for trips to Ikea. Luckily, when we're talking about listening to the fabulous sounds of the local music scene, taking a ride with the quintet **Call and Response** (CAR) fills the city air with groovy rays of pop goodness, not smog. But when singer-songwriter Bart Davenport (Loved Ones, Kinetics) left his birthplace and moved to Seattle last fall, the crushing weight of his absence felt like the collapse of the Bay Bridge on our collective folk-pop-loving hearts. Suddenly, everyone needed to take Bart. And for tonight, happily, we can. Beam and erstwhile Bay Area residents the Moore Brothers join the bill. 9:30 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$6. (415) 621-4455. (Deborah Giattina)

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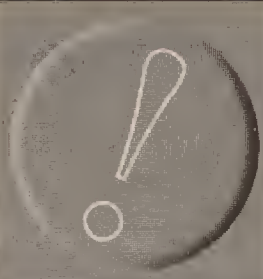
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Everyone knows the **Coup**, man. As one of the few hip-hop groups that organize potential revolutionaries as well as rap about political issues on wax, Boots and Pam the Funkstress have grown well acquainted with much of the Bay Area, both musically and socially. Their mixing of live instrumentation with street-savvy and politically astute rhyming augmented by the Funkstress's deft cuts has found an audience in the unlikelyst of places: old-school Oaktown radicals and crusty punks stand shoulder to shoulder with the indie hip-hop and reality rap fans who make up much of the group's fan base. The Coup return to the spotlight with two planned projects this year: a much anticipated follow-up to their 1998 triumph *Steal This Album* and a live recording for which this showcase should provide ample material. The Slumplordz, another group unafraid to drop a little reality in their boom-bap stew, open. *Thurs/18*, 9 p.m., *Slim's*, 333 11th St., S.F. \$10-\$12. (415) 522-0333. (Mosi Reeves)

Hot spot



To and 'fro: Deft cuts, dope hair, and radical politics share the spotlight when the Coup take the stage at Slim's.



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BLACK HEART PROCESSION
LOVE AS LAUGHTER
SOUL JUNK
1/27 Great American Music Hall

THE DONNAS
BRATMOBILE
THE PLUS ONES
1/27 The Fillmore

BEAU SOLEIL
AVEC MICHAEL DOUCET
2/1 Great American Music Hall

FLYBANGER
NOTHINGFACE
SYSTEMATIC
2/1 Slim's

UNWOUND
2/1 Bottom of the Hill
2/5 Great American Music Hall

RICHARD ASHCROFT
2/5 Bimbo's

DEATH CAB FOR CUTIE
JEALOUS SOUND
THE AND/ORS
2/6 Great American Music Hall

MARK GROWDEN'S ELECTRIC
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2/9 Slim's

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DEEP BANANA BLACKOUT
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tickets.com Centers including The Warehouse, Tu
Musica and Tower Records or by calling

*indicates tickets for this show are not available through TICKETS.COM

music

Music listings are compiled by Mosi Reeves. Music intern is Sabrina Crawford. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 17

Rock/blues/hip-hop

Alien Ant Farm, K.G.B., Moodfrye Slim's. 8pm, \$7.
Blue Reptiles Blue Lamp. 9:30pm.
Shane Dwight Band Boom Boom Room. 9:15pm, \$5.
Steve Gannon Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Grace Brothers Deluxe Hotel Utah. 8:30pm.
Gregg's Eggs, Ten Ton Chicken, Taos Hum Great American Music Hall. 9pm, \$10-12.
Jenny Kerr, Darling Clementines, Tim Easton Bottom of the Hill. 9pm, \$7. See Grooves, page 56.
Kim Nalley Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Roux, MBL Paradise Lounge. 8:30pm. With Babes in the upstairs lounge at 6pm.
Eric Shea, Mary Losen, Dana Jensen Cafe du Nord. 9:30pm, \$5.
Steel Cut Blues Band Biscuits and Blues. 9:30pm, \$5.
Rockin' Lloyd Tripp and the Zipguns Elbo Room. 10pm, \$6.

Bay Area

Ascension Blake's. 9:30pm.
Center Divide Sweetwater. 9pm.
Johannes Miller Project Fourth Street Tavern. 9:30pm.

Jazz/new music

Don Asher and Eddie Duran Moose's. 8pm.
Boca do Rio Butterfly. 10pm.
Ned Boynton Combo Eurico's. 7pm.
Kevin Gibbs One Market Restaurant. 7pm.
Vince Lateano Trio Jazz at Pearl's. 9pm. Also Thurs/18.
Mike Lipskin House of Shields. 5:30pm.
Jason Myers Trio Houstons, 1800 Montgomery; 392-9280. 6pm. Also Thurs/18, Sun/21-Tues/23.
Gary Rowe, Mark Stock, and George McNeil Cypress Club. 8pm.
Dred Scott Trio Bruno's. 8 and 10pm, \$7.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/18-Tues/23.
Wesley Whitfield Plush Room. 8pm. \$20. Also Thurs/18.

Bay Area

Blue and Tan Cato's Ale House. 6pm.
Realistic Jupiter. 8pm. With DJ Turtle.
Wallace Roney Quintet Yoshi's. 8 and 10pm, \$14. Through Sun/21.
Rhythm Section Judy Hall 19 Broadway. 6:30pm.
Bob Schoen Jazz Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 9pm.
Fetch Company Johnny Foley's. 9pm.
Rory MacNamara Plough and Stars. 7pm.
Orixa Last Day Saloon. 9pm, \$4.

Bay Area

Whiskey Brothers Albatross, 1822 San Pablo, Berk; (510) THE BIRD. 9pm.
Zydeco Flames Ashkenaz. 9pm, \$8. Dance lesson at 8pm.

Dance clubs

Audible Colors The Top. 7pm. 2-step music with Tasho and guests.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Cream Butter 8pm-2am.
Dirty Break An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael and Hank

critic's choice: music

Mighty Clouds of Joy

Fri/19, Zellerbach Hall

Now that Americans are discovering Jazz, maybe more will set sail down the African American cultural experience. The classic harmonizing of the Mighty Clouds of Joy quartet is an exciting point of embarkation into gospel. Led by Joe Ligon, the multiple Grammy-winning Mighty Clouds broke with tradition by introducing a rhythm section and Motown-inspired costuming and choreography and crossed over to pop and R&B audiences with their hit single "Ride the Mighty High." In a lesser-known development, wailing electric steel guitar became the accompanying instrument of choice in the House of God, Keith Dominion, churches of Florida and the East Coast, and the Campbell Brothers, with explosive singer Katie Jackson, have become the foremost traveling emissaries of this thrilling, incendiary style; they open the evening show. 8 p.m., UC Berkeley, Berk. \$16-\$28. (510) 642-9988. (Special performance for students, 10:30 a.m., \$3 in advance only. 510-642-1068.) (Derk Richardson)



PHOTO OF THE MIGHTY CLOUDS OF JOY (JOE LIGON, CENTER)

the Guy with Records spinning funky breaks and house.

Discover Ruby Skye. 9pm-3am, \$10. House music with resident Ben Doren.
Dish Blind Tiger. 9pm. With residents Juss Derek and Luke and weekly guests.
Elephunk Justice League. 9pm-2am, \$7. Hip-hop music.
El Rio 7:30pm. Classic Latin music with DJ Javier.
Expansions Movida Lounge. 9pm. Afro-Latin rare grooves with DJ Vinnie.
Focus Nickie's BBQ. 9pm. DJ Masao and Bump Tribe spin deep house.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinammon Underpants and DJ Design.
Groove Jet Holy Cow. 9pm. With local DJs.
Jazz/Jungle Tongue and Groove. 9pm, \$5. Live drum 'n' bass and acid jazz with DJ III Media and guests.
Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.
Low Down Grooves The Top. 7-10pm. With DJs Schnezy, Damo, Nicole, and guests spinning downtempo, hip-hop, and funk.
Nessun Dorma HiFi. 10:01pm. With Agnes B. spinning house.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles, and guests.
Progress Liquid. 10pm-2am, \$3. DJs Michael Liu and Joseph Lee spin techno and trance.
Qool 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Recline AsiaSE. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.
Seance Backflip. 9pm-2am, \$5. Foxsee, Franky Boissy and Didje Keli spin 2-step and house.

Bay Area

Club Fusetti 10pm. Salsa and merengue with Pete Solis. Salsa lessons at 8pm.
Soulvation Ruby Room. 10pm-2am.
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

Miles Graber and Tom Rose Yerba Buena Gardens, St. Patrick's Church, 756 Mission; 777-3211. 12:30pm, free. The pianist and the clarinetist perform works by Delmas, San-can, Ravel, and Milhaud.

thursday 18

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Coup, Slumlordz Slim's. 9pm, \$10-12. See 8 Days a Week, page 60.
Dank Man Skank Last Day Saloon. 9pm, \$5.
Jimmy Dewrance and London Phillips Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Down in Flames, Shrinks Covered Wagon Saloon. 9pm.
Mark Eitzel, For Stars Great American Music Hall. 8pm, \$12.50.
Every Idle Word, 18 Frames Per Second Kino's. 9:30pm.
Him, Tenth Planet, Winfred E. Eye Bottom of the Hill. 9:30pm, \$8.
Jenny Kerr Blue Lamp. 9:30pm.
Smokin' Joe Kubek Biscuits and Blues. 9pm, \$10.
Ledisi Cafe du Nord. 10pm, \$6. With DJ II.
Medusa Justice League. 9pm, \$10.
Notorious Tongue and Groove. 10pm, \$7.
Silent Planet Johnny Foley's. 9pm.
Skinlab, Blue, Twoonine, Unjust, Dopesick, Wytelbroad Paradise Lounge. 8:30pm.
Stan the Man Paradise Lounge. 6pm.

Bay Area

Cat 19 Broadway. 9:30pm.
Ed Early Band Fourth Street Tavern. 9:30pm.
Janis Figure, Sam the Butcher, Drawbacks Kicks II, 581 5th St, Oakl; (510) 839-3006. 10pm.
Mad Hannan, Ben Graves Trio Starry Plough. 9:15pm, \$4.
McAllisters, Real Sippin' Whiskies Stork Club. 9pm.

Continued on page 66

SKINLAB
THE BLUE
DOPESICK
UNJUST
TWO O NINE

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Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 441-3885.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 339-8735.
Butterfly 1710 Mission; (415) 864-5575.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Circadia 2727 Manpos; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Gin Joint 312 Harnet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 392-7732.

Hush Hush Lounge 496 14th St; (415) 241-9944.
Infusion 555 Second St; (415) 543-2282.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Iron Horse 19 Maiden Lane; (415) 789-7899.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415) 397-5397.
Justice League 628 Olivasadero; (415) 289-2038.
Kate O'Briens 579 Howard; (415) 882-7240.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 665-6715.
Last Day Saloon 406 Clement; (415) 387-6343.
Lexington Club 3464 19th St; (415) 863-2052.
Liquid 2925 16th St; (415) 289-6833.
Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Manhattan Lounge 699 Market; (415) 552-1346.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Mexican Bus Bus leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rawhide 280 Seventh St; (415) 820-1621.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Rose Pistola 532 Columbus; (415) 399-0499.
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330 Ritch 330 Ritch; (415) 541-9574.
Tip Top Inn 3001 Mission; (415) 824-6486.
The Top 424 Haight; (415) 864-7386.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Transmission Theater 314 11th St; (415) 861-6906.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oak; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oak; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Elf's Mile High Club 3629 MLK Jr Way, Oak; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oak; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oak; (510) 451-0600.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oak; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ❖

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- SOUL FUL HOUSE, RARE GROOVES - DJ REPETE, SEVEN & SOL
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- DJ SANTANA

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

Thursday 18

From page 63

Country Pete McGill and His Cottonfield
Blues Band 10739 MacArthur, Oakl; (510)
553-9892. 9pm.

Jazz/new music

Christopher Adler Trio, Aaron Bennett Luggage
Store Gallery. 8 and 9pm, \$6-10.
Blue Room Boys Top of the Mark. 8:30pm, \$8.
Bruce and Arnoldino Peña Pachamama, 1630
Powell; 646-0018. 8pm, \$8.
Jacob Fred Jazz Odyssey Hotel Utah. 9pm.
Dick Fregulia-Vince Gomez Duo Cobalt Tav-
ern. 7pm.
Carlos Godinez Trio Eastside West. 8pm.
Frank Jackson, Mark Stock, and Terry Hilliard
Cypress Club. 8pm.
Shan Kenner Enrico's. 7pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022.
8:30pm. Also Fri/19-Sat/20.
Billy Philadelphia One Market Restaurant.
7pm. Also Fri/19-Sat/20.
Marcus Shelby Orchestra Brmo's. 8 and 10pm, \$7.

Bay Area

Hot Club of San Francisco Baltic. 7:30pm.
Jazz Singers' Collective, Mark Little Anna's,
1801 University, Berk; (510) 849-2662. 8pm.
Joshi Marshall Project Jupiter. 8pm.
Wallace Roney Quintet Yoshi's. 8 and 10pm,
\$14. Through Sun/21.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095
Hayes; 387-3859. 7:30pm. With Todd Tholke
and guests.
Candela Elbo Room. 10pm, \$6.
Andrew MacNamara and Gerry O'Connor
Plough and Stars. 7pm. Through Sat/20.
Michael Musika Simple Pleasures Cafe. 8pm.
Stringbean Atlas Cafe. 8pm.

Bay Area

Dry Branch Fire Squad Freight and Salvage.
8pm, \$16.50-17.50.
Ken 'El Lebrijano' Albatross, 1822 San Pablo,
Berk; (510) THE BIRD. 9pm.

Dance clubs

Arabian Nights El Rio. 9pm. With Debka.
Body and Soul Backflip. 10pm, \$5. 11Js Reda
and Ahmir spin deep grooves and house.
Circuit Breaker Fuse, 493 Broadway; 788-
2706. 9pm-1:30am. With Centipede, Joe
Rice, and Oze.
Dirtbox Voodoo Lounge. 9pm-1:30am, \$3.
With Evol and Funky J. Vibe.
Electrofreq Butter. 7pm.
Elementary Morida Lounge. 9pm. With 11J
Sloppy J spinning jazz, funk, and Latin.
Faith City Nights. 9:30pm, \$12. With resi-
dents Blackstone, Ruben Mancias, Jay-R,
and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge.
9pm, \$3. With Neil N. Kizmaz.
Free Liquid. 10pm-2am. With DJ Dimitri
and guests.
Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-
hop.
Full Circle Club 238, 238 Columbus; 339-
7899. 10pm-5am. With residents Norm
Stradley and Ben Doren.
Grin 330 Rich. 10pm-2am, \$5. Trance,
breaks, and house with Kramer, Felix the
Dog, and Moody Eva.
Instrumental Sound Factory. 10pm-2am, \$5-
10. Breaks, dancehall, soul, and old school
with residents Mr. E and Qwest, and guests
Wisdom and Butter B.
Kit Kat Endup. 10pm-4am, \$10.
Moulin Rouge 1500 Broadway; 346-7683.
9pm-2am. Club classics and house with
Charles B., Foxsee, Antony, and Von.
1984 Cat Club. 9pm. '80s music.
Noble Spirits 26 Mix. 9pm-2am, \$3. With
Toph One.
Oscillations An'Sihm, 1176 Sutter; 929-1992.
9:30pm-2am. House music.
Ponzu Sessions Ponzu, 401 Taylor; 775-7979.
8pm. With Teresa.
Reform Skool The Stud. 10pm, \$5. Go-go
boys, house, and urban beats with DJ Jeff
Chandler and guests.
Rush Bas. 9pm-2am, \$10. Jungle music with
John B. Presha, and Stompa.
Sisterz of the Underground Justice League.
10:30pm, \$7. Hip-hop showcase with

Continued on page 71

the
MAKE-OUT ROOM
parents

SUNDAY 1/21
\$6 8:30PM

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photo Sheri Giblin

critic's choice: music

Causey Way

Fri/19, Starry Plough

Picture the Reverend Jimmy Swaggert fronting a punk band that plays mostly Devo covers, and you've got an idea of what the "new testa-
ment wave" emanating from the punk pulpit of the Causey Way looks
and sounds like. Led by cult leader Causey (a.k.a. former pro skater Scott
Stanton), the rotating cast of musician-believers (including members of
Man or Astro Man?) known to one another as the ACE (aural communica-
tion entertainment) have been delivering their message directly to the
masses from their Florida compound since 1995. With this tour support-
ing the release of their second album, *Causey vs. Everything*, they contin-
ue to recruit new followers and raise the Causey conversion count. Don a

name tag, fill out
your "judgment
form," drink ceremo-
nial blood (vegan),
and revel in the
bizarre glory of
Causey and compa-
ny's "service" as they
deliver punk prophe-
sies for the new mil-
lennium. Rube Wad-
dell opens.
9:45 p.m., *Starry
Plough*, 3101 Shat-
tuck, Berk. \$7. (510)
841-2082. (Also
Sat/20 with *Captured
by Robots and the
Pattern*, 9:30 p.m.,
Cafe du Nord, 2170
Market, S.F. \$7. 415-
861-5016.)
(Sabrina Crawford)



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Dope Dancer

In response to "Purple Packin'" (12/27/00):

For what it's worth ... Liked your column better when you focused on music ... There are already two sex columns in the *Guardian*. Just one reader's opinion ...

Bradley

Dear Bradley,
Thank you for your concern. However, this column is about neither sex nor music; it's about the stupid things that people do when they listen to music, which naturally includes fucking and thinking about fucking. I apologize if my ode to Prince and short men with gargantuan cocks offended you.

Amanda

So where were we? Oh, yes. Raver sexxx!!! — my obsession. To get the 666 on club life and fucking, we contacted **Dope Dancer**,* a recovered DJ ho who has three-way'd with everyone from Sasha and Digweed (during the lubed-up glo-stick years) to Fatboy Slim and that homeless Haight Street raver (during the weak-acid-and-parsley-joint years). Needless to say, Dope is a hard-core science dropper when it comes to matters of love and the delicate art of human sensuality. But Dope has recently traded in her cracked-out clubber reputation for something a little more substantial: ferocious house diva. Along with engineer **Kenn Kong**, Dope gets deep into the vibe of house on her pumping debut, *I Told You She Was Crazy* (Frontal Siege/Dope Rekkids S.F.). The dance floor quivers, shakes, and comes alive with the crucial "Don't Even," the essential "Oh, No You Didn't," and the "3 p.m.-Sunday-at-the-Endup" remix of "I Might Survive." "I always keep the music real," the dancer said. But how does she keep it real when her skintight, holographic leather Prada pants are crumpled on the floor? Here's what Dope Dancer recommends for a variety of sexual moods:

Diva sex: Hell no — no one's getting a blow job from Miss Thing tonight. The hair looks fierce, the outfit is on fire, and earlier tonight you were working the dance floor like a Fly Girl on crack. Everything about you — including your skinny-stiletto Donna Summer air — spells "fuck you, the earth is my domain." And your amped-up ego has awarded you the perfect opportunity to belittle the sad, hopeful person now sitting on your bed. In moments like these, try dropping Vanity Six's timeless size queen anthem "Nasty Girl" or my own slamming yet alienating house track, "You Did *NOT* Just Spill That Shit on My Bed."

Rowdy sex: If that special someone has been smoking a ton of speed, grab a bedpan, an extra eight ball, and a padlock for your door: get ready to make passionate love, 36-hours-uninterrupted style. Since I only find myself in this predicament when my cousin-uncle-whatever takes a rare break from our family-run meth lab up north in River Pines, I make sure to keep the tunes in check. In times like these — when the feds are hiding outside your door — you need to grind faster than fast, so this is when I bump Motörhead's *No Sleep til Hammersmith* or some dope ghetto tech like DJ Assault's *Off the Chain for the Y2K*.

Sexual avoidance: That thing looked all right in the club, but when you brought it home and turned on the lights, you immediately shifted into uncomfortable friend zone. It's time for some weird-sounding intellectual shit that couldn't even get a molester in the mood: Sun Ra's *Space Is the Place* and Frank Zappa's *Weasels Ripped My Flesh*.

Blunted sex: No one looks cute when they're ripping on that bong, but nothing kills the mood like low-grade, tabletop downtempo. When will that shit die? When I feel jazzy, I listen to jazz. When I feel trippy, I listen to dub. When I feel b-boy, I listen to beats. No disrespect to all the stony-smooth players, but when a person drops that crap when we're getting down, I pull up my Gucci and call for a cab. For blunted sex I recommend: DJ Krush's *Kakusei*, Moroccan Sunrise's *BoRrAh*, Massive Attack v. Mad Professor, *No Protection*, and Alice Coltrane's *Ptah the El Daoud*. Don't compromise your hard-earned orifices. Ever.

Live practice space now available: Will and Matt Strickland of the *Duds* (and evicted tenants of Downtown Rehearsal) are opening H.I.T. Wall, a rehearsal space in South San Francisco, this March. The Stricklands are taking reservations for rooms now; the remaining spots run from 381 square feet to 270 square feet and include 24-hour access privileges and windows in each room. For more information call (415) 752-1980 or go to www.hitwall.com.

Malachy O'Brien of Come-Unity still needs space: O'Brien, who is disabled, was evicted several months ago from his South of Market warehouse and is still searching for a permanent home. Warehouses or ground-floor apartments are preferred. Please contact him directly at malachy@come-unity.com.

Finally, house music on the air! Catch Lady G-Funk and Pacific Sound's Galen's new weekly house show Thursdays, KUSF (90.3 FM), 10:30 p.m.—midnight.

Tercer Domingos. Sun/21 (and every third Sunday), noon–6 p.m., Birdcage, 4822 Telegraph, Oakl. (510) 655-0300. Beni B of the Bay Area Hip Hop Coalition coproduces this new house party, which pays respect to the roots of all forms of dance music. This event features an elusive (but guaranteed professional) DJ cast called the Committee.

Mission Rock Saturdays, Sat/20 (and every third Saturday), 9 p.m.–5 a.m., Mission Rock, 817 China Basin Way, S.F. Free before 10 p.m., \$15 after. (415) 626-5355. Revolutionary Girl brings you high-end house with DJs M3, Ellen Ferratto, Miguel Migs, and Mark Farina. Funk and soul with Kevin (Bulletproof), Cool Chris, and Romanowski.

Send comments or tips to ladyarmalade@sfbg.com.

*Dope Dancer is a fictional character.

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1/22 Hydeus Kiatta
MON SMOOTH SOUL

1/24 Kofy Brown
WED FUNK - SOUL-FUSION

1/29 Napata Mero
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Saturday, January 20
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Sunday, January 21
CHARLES MCNEAL & COMBUSTION 1pm

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Thursday, January 25
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Jan 26th

Elbo Room
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Thursday 18

From page 66

Princess Leah, Inchant, Syndel, Pinays, Kimiko Joy, Ibean, and others.
Soulness Hush Hush Lounge. 9:30pm-2am. \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.
Str8 Up and Down Club. 10pm-2am. \$10. With Ben Doren and Julius Melendez.
Sure Shot The Top. 10pm-2am. \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Bay Area

Beatdown Blake's. 9:30pm. \$5. With DJs Delon, Add One, and Yamu spinning dance music.
Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.
Grateful Dead DJ Nite Ashkenaz. 10pm-2am. \$5. With Digital Dave.
Psycho-Synthesis Lost City 23 Club. 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.
Reggae Lounge On Broadway. 334 Broadway, Jack London Sq, Oakland; (510) 663-8189. 9pm-2am. \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.
So Many Styles Eli's Mile High Club. 8pm. Funk, soul, and R&B with Styles and Kendread.

Classical

Matthias Goerne Herbst Theatre, 401 Van Ness; 392-4400. 8pm. \$26-38. The German baritone, accompanied by pianist Eric Schneider, performs an all-Schubert concert.
Joan Jeanrenaud Yerba Buena Center for the Arts, Fortini, 701 Mission; 978-2787. 7pm. \$8-10. The cellist gives a concert of works by Karen Tanaka, Phillip Glass, and Mark Gray, as well as her own compositions.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 2pm. \$28-80. The symphony, led by guest conductor David Robinson, performs works by Mozart, Stravinsky, Benjamin, and Debussy. Viktoria Mullova is the lead violinist. Through Sun/21.
Ian Swensen University of California, San Francisco, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon, free. The violinist performs Bach's Sonata No. 2 in A minor and Biber's Passacaglia.

friday 19

Rock/blues/hip-hop

Board of Directors Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Body Rhythm Paradise Lounge. 6pm.
Box Set Duo Noe Valley Ministry. 8:15pm. \$14-15. Through Sat/20.
Chazz Cats Johnny Foley's. 9pm.
Clyde's Ride Jive Tanguie and Groove. 9pm. \$10. Through Sat/20.
'Cover to Cover' Slim's. 8pm. \$10. With Vegas de Milo, Stunt Monkey, Pansy Division, Victor Krummenacher, New Dealers, Kindness, Storm, Tang, Drizzoleto, Noe Venable, the Paula Murray Trio, and Ryan Kihn. Benefit for the Popular Noise Foundation.
Chupacabra Connecticut Yankee, 100 Connecticut; 552-4440. 10:30pm. \$10.
Drunk Horse, Biblical Proof of U.F.O.'s Covered Wagon Saloon. 6pm. \$3.
Felonious, DJ Jahzyer Elbo Room. 10pm. \$6.
Filthmilk, Rubberocement, Magnetic Stripper Tempest. 9pm.
Gun and Doll Show, Jo Jo, Debraiah Paradise Lounge. 8:30pm.
Holy Kiss, Subtonix, Tracy and the Plastics Kimo's. 9:30pm.
I Am Spoonbender, Kid-606, Slaves, Wetgate, Angeldust Great American Music Hall. 9pm. \$10. See "Round the Bend," page 53.
Jeff Isen Bramwash. 8pm.
Jayhawks, Neko Case and Her Boyfriends Fillmore. 9pm. \$21.50. See Grooves, page 56.
Christopher Lawrence Amoeba Music. 7pm. See Full Circle, page 59.
Lean, Them There, Yellow 5 Hotel Utah. 9pm.
Norton Brothers Biscuits and Blues. 9pm. \$15.
Original Comets, Big Sandy and His Fly-Rite Boys, Stillmen Binbo's 365 Club. 9pm. \$17-18.

Carl 'Good Rockin' Robinson Boom Boom Room. 9:15pm. \$8.
Third Street Blues Band Blue Lamp. 9:30pm.
Tristeza, Rumah Sakit, Brian and Chris Bottom of the Hill. 10pm. \$7.

Bay Area

Causey Way, Rube Waddell Starry Plough. 9:45pm. \$7. See Critic's Choice.
John Compton Band Stork Club. 9pm.
Rachelle Ferrell Casino San Pablo, 13225 San

Pablo, San Pablo; (415) 421-TIXS. 8 and 10:30pm. \$30.50.

Rachel Garlin, Allette Brooks, Elena Powell Mamma Bears Women's Bookstore, 6536 Telegraph, Oakland; (510) 428-9684. 7:30pm.

Dave Gleason and the New Originals Ivy Room. 9:30pm. \$5.

Goods, Flakes, Sluck-Ups, New Bethel Port Lite. 9pm. \$5.

Craig Horton Blues Band Eli's Mile High Club. 8pm.

Mighty Clouds of Joy, Campbell Brothers University of California, Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 8pm. \$16-28. See Critic's Choice.
Mother Truckers, Dan Uzilevsky Fourth Street Tavern. 9:30pm.
Plus Ones, Strike-O-Matics, P.A.W.N.S., Bob Weiridos, This Bike Is a Pipebomb 924 Gilman. 8pm. \$5. Birthday party for Joel.
Prophets of Rage, Sha-Key, Company of Prophets, DJ Sake One La Peña Cultural Center. 8pm. \$7. With guests.

Replay Baltic. 9:15pm.
Chris Smither Freight and Salvage. 8pm. \$17.50-18.50.
Venus Bleeding, Fiction, Picnic, Wire Graffiti Kick's II, 581 5th St, Oakland; (510) 839-3006. 9:30pm. \$7.
Wonderbread 5 19 Broadway. 9:30pm. \$10.
Zapp Kimball's East. 8 and 10pm. \$24-26. Through Sun/21.

Continued on page 73

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Dr. Israel

Sun/21, Elbo Room

Despite the myths surrounding it, reggae has long ceased to be just a Jamaican thing; Americans have proved instrumental to its continued development for the past two decades. Dr. Israel is one of those artists who, if they'd been foreigners, would undoubtedly have benefited from an overseas distribution deal with a major label. Ironically, his calling Brooklyn rather than Kingston (United Kingdom or Jamaica) home keeps him off the tongue of many a roots expert, which is unfortunate, since he's quietly created an impressive catalog of dub, jungle, and ragga sounds through independent labels like Wordsound and Baraka Foundation, highlighted by his solid 1996 debut, *7 Tales of Israel*, and the more recent *Inna City Pressure*. Dr. Israel already made an appearance last week at the Justice League during the Dubphonik showcase; this week he journeys to San Francisco's home for roots scientists, Dub Mission. Fellow New Yorker Amy LaCour and residents Jahyzer, Sep, and Maneesh the Twister add to the madness. 9 p.m., Elbo Room, 647 Valencia, S.F. \$6. (415) 552-7788. (Mosi Reeves)



Friday 19

From page 71

Jazz/new music

Black Market Jazz Orchestra *Top of the Mark*. 9pm, \$10. Also Sat/20.
Cannonball Brimo's. 10pm, \$7.
Matt Heullitt's I.D.E.A. *Cobalt Tavern*. 7pm.
Chris Huson Moose's. 8pm.
Frank Jackson, Mark Stock, and Bill Langlois *Cypress Club*. 8pm.
Shan Kenner *Eastside West*. 9pm.
Mitch Marcus Quartet *Enrico's*. 8:30pm.
Walter Savage Ensemble *Jazz at Pearl's*. 9:30pm. Through Sat/20.
Lavay Smith and Her Red Hot Skillet Lickers *Cafe du Nord*. 10pm, \$7.
Wesley Whitfield *Plush Room*. 8pm. \$25. Through Sat/20.

Bay Area

Hideo Date, Anna and Federico Cervantes *Anna's*. 1801 University, Berk; (510) 849-2662. 8pm.
Wallace Roney Quintet *Yoshi's*. 8 and 10pm, \$16. Through Sun/21.
Sex Fresh Trio *Jupiter*. 8pm.

Folk/world/country

Marrissa Handler *Simple Pleasures Cafe*. 8pm.
Andrew MacNamara and Gerry O'Connor *Plough and Stars*. 7pm. Through Sat/20.
Sonando *850 Cigar Bar*. 10pm.
Wig Salad *Last Day Saloon*. 9pm, \$5.

Bay Area

La Peña Community Chorus *Julia Morgan Center for the Arts*, 2640 College, Berk; (925) 798-1300. 8pm, \$15.
'Mermeladas' *La Peña Cultural Center*. 8:30pm. Jam session.
Omaya Blake's. 9:30pm, \$5.
Jeremiah Puddleduck, Cosmic Mercy Ashkenaz. 8pm, \$15. Benefit for Musicians for Medical Marijuana.
Patti Weiss *Clarion Music Center*, 816 Sacramento; 391-1317. 8pm, \$12.

Dance clubs

Activate *Light*, 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Twerk, Single

Cell Orchestra, and Minty Fresh.

Assimilate 2000 *Cat Club*. 9:30pm-3am.

With DJs Damon and Viper.

Backflip 10pm-2am, \$5. House music with Mauricio Aviles.

Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T. **Club Nzinga** *El Rio*. 9pm, \$7. World beat with DJ Ruiz.

Cymbiosis Movida Lounge. 7pm. Hip-hop and funk with Spare.

Evolution Space 550. 10pm-6am, \$15-20.

House music with King Unique, Doubt, Patrick Wilson, and others.

Fag Fridays *Endup*. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias, and guest Kevin Koga.

Far East Blind Tiger. 10pm-2am, \$5. House and 2-step with Paul Craven and guests.

Fogfest *An Sabin*, 1176 Sutter; 929-1992. 6-9pm. With Deepfrog, Jeremy, and Smurx.

Girl Power *City Nights*. 10pm-2am, \$10-15.

Havana 330 *Ritch*. 10pm, \$10. Soul, salsa, house, dancehall, and hip-hop with Corazon, Alejandro D'Amour, and other residents.

Heaven 238 *Columbus*; 979-3031. 9:30pm.

Acid jazz, R&B, disco, and house with Bruce and Almir.

House Beautiful *Sno-Drift*. 10pm-4am. Red

Melon showcase with JZ, Fredness, and Dano.

Life VSF, 278 11th St; 210-8633. 10pm-2am.

Soul, R&B, club classics, and grooves.

Little House in the City *Club Townsend*.

10pm-6am, \$15. With Donald Glaude, Tony,

Simon, and Carlos.

Maze *Club Six*. 9:30pm-2am, \$15. See 8 Days

a Week, page 60.

Mexican Bus 9:15pm-2am, \$38, reservations

required. '50s style bus tour of several local

salsa clubs.

Metronome Ballroom 9pm-midnight, \$6-8.

Latin dance party.

Mission K.O. 26 *Mix*. 10pm-2am, \$5. House

music with M3 and guests.

Nikita *Ten 15 Folsom*. 10pm, \$15. See Full Circle,

page 59.

Ponzu Sessions *Ponzu*, 401 Taylor; 775-7979.

8pm. With Kerri.

Pow! A Cocktail Lounge 6pm, \$3. Tribal

house and Latin music with Be Smiley.

Sequence *Glas Kat*. 10pm-2am. With RTiger,

Bruce, Switch, and rotating residents.

Continued on page 74

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DICE RAW & KAMAL
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THE STIFF ONES
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HOLY ASSASSINS

music calendar

Friday 19

From page 73

Square Ruby Skye. 9pm-3am. House music with Preston and Franky Boissy.
Step An Sbm. 1176 Sutter. 929-1992. 10pm-2am. \$5. 2-step with John Paul, Enzyme, Dom Some, and Linzee.
Therapy Blind Tiger. 6-10pm. \$5. House music spun by Maurice and guests.
Wisdom Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.
XL Manhattan Lounge. 9pm-2am. With resident Repete.

Bay Area

Club Fusetti 10pm. Live Brazilian music with Liza Silva Voz Do Brazil.
Ruby Room 10pm-2am. '70s and '80s glam, rock, and pop music.

Classical

Ensemble Phoenix Old First Church. 8pm, \$7-9. The quartet, formerly known as the Phoenix Trio, presents a concert of works by Mendelssohn, Schubert, Schoenberg, and Schumann.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$28-80. Through Sun/21. See Thurs/18.

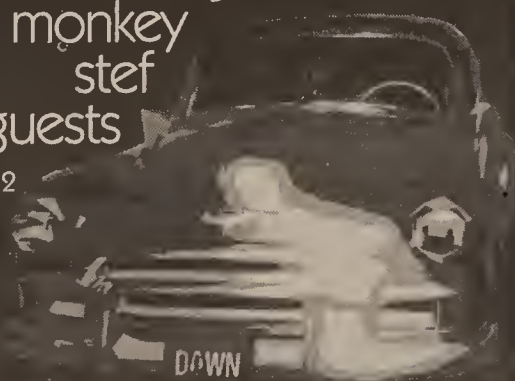
Bay Area

College of Marin Winter Opera College of Marin, Fine Arts Theater, 835 College, Kentfield; (415) 485-9668. 8pm, \$10. The opera presents a revival of Michael Nyman's *The Man Who Mistook His Wife for a Hat*, along with two short works, Bartok's *Village Scenes* and "Poulenc Cabaret." Through Sun/28.
Oakland Youth Orchestra Crowden School, 1475 Rose, Berk; (510) 559-6910. 7:30pm, \$5-10. The orchestra performs works by Bach, Beethoven, Bolling, and Mozart during this fundraiser for its upcoming summer tour of Italy. Former concertmaster Margot Schwartz will give a special performance with pianist Miles Graber.

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saturday 20

Rock/blues/hip-hop

Rhonda Benin and Soulful Strut Enrico's. 8:30pm.
Bitesize, Riptopolis, Misfire Tempest. 9pm.
Blues Fuse Atlas Cafe. 8pm.
Box Set Duo Noe Valley Ministry. 8:15pm, \$14-15.
Causey Way, Pattern, Captured by Robots Cafe du Nord. 9:30pm, \$7. See Critic's Choice.
Clyde's Ride, Jive Tongue and Groove. 9pm, \$10.
Las Cucas, Los Panocheros El Rio. 10pm, \$7. With DJ SoMuchSoul.
Johnny Fabulous Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Fabulous Thunderbirds, Royal Fingerbowl Slim's. 9pm, \$15.
Glittermini 9, Enda, L. Eric McFadden Paradise Lounge. 8:30pm.
Nick Jaina and His Band, Amanda Stark, Josh Zawaduk Brauwash Cafe. 9pm.
Robert Earl Keen, Paul Thorn Fillmore. 9pm, \$20.
Keylime Pie Johnny Foley's. 9pm.
Leaving Trains, Devil's Food, Shame Spiral, Kung Fu USA Kimo's. 9:30pm.
Frankie Lee Band with Bobby Murray Boom Boom Room. 9:15pm, \$12.
Ian Moore, Virgil Shaw, Yuji Oniki Bottom of the Hill. 10pm, \$8.
Andy Peters Show, Stratford 4 Hotel Utah. 9pm.
Okra Pickles Blue Lamp. 9:30pm.
Voodoo Hut Paradise Lounge. 6pm.

Bay Area

Deke Dickerson and the Ecco-fonics, Torpedos Starry Plough. 9:45pm, \$8.
Etc., Wash, Sole Port Lite. 9pm, \$5.
Felonious, Jethro Jeremiah Band Blake's. 9:30pm, \$6.
Groovie Ghoulies, Pansy Division, Subincision, Potatomen, Sidekicks 924 Gilman. 8pm, \$5.
Hellbillys, Dork.com, Eddie Haskells, Fracas Kick's II, 581 5th St, Oakl; (510) 839-3006. 9:30pm, \$5.

Continued on page 76

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Fri 1/19 10:00 \$7
Tristeza
Rumah Sakit
Brian and Chris

Sat 1/20 10:00 \$8
Ian Moore
Virgil Shaw
Yuji Oniki

all-you-can-eat BBQ at 4:00
Sun 1/21 5:30 \$5
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Evil Triplets

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Sat 1/27
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music **calendar** rock, jazz, folk/world, dance clubs & classical

Saturday 20
From page 74

Rick Kellogg Band Baltic. 9:15pm.
Jimmy Mamou Eli's Mile High Club 3pm.
Jesus Martini, Flanelled Fourth Street Tavern 9:30pm.
Youth Gone Wild, Blatant Ridicule Connolly's, 4301 Telegraph, Oakl; (510) 654-1423. 3pm.
Zapp Kimball's East. 8 and 10pm, \$24-26.
Through Sun/21.
Rusty Zinn Band Ivy Room 9:30pm, \$5.

Jazz/new music

Don Alberts, Frank Pasentino and Buddy Barnhill Cypress Club. 8:30pm.
Gerald Beckett Jazz Trio Garibaldi Cafe, 1600 17th St; 552-3325. 7pm.
Benefit for the Revolutionary Association of the Women of Afghanistan Inva Space, 3192 Adeline, Berk; (415) 221-4921. 7:30pm, \$10.
With Species Being, D84 and DSD+HK-OB46538, Faun Fables, and Zeek Sheek.
Zoe Ellis Bruno's 10pm, \$7.
Hammond Cheese Combo Club Delnxe 10pm, \$5.
Jeanne Hoffman and Don Bennett Moose's. 8pm. Also Tues/23.
Michael LaMacchia Trio Cobalt Tavern. 7:30pm.
BJ Papa Cafe Prague, 584 Pacific; 433-3811. 9:30pm.
Raw Deluxe Eastside West. 9pm.
Walter Savage Ensemble Jazz at Pearl's. 9:30pm. Through Sat/20.
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8:30 and 10:30pm, \$15.

Bay Area
Donald 'Duck' Bailey and the Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Mamas Boys Jupiter. 8pm.
Wallace Roney Quintet Yoshi's 8 and 10pm, \$16. Through Sun/21.

Folk/world/country

Enzo Garcia Simple Pleasures Cafe. 8pm.
Gregory Isaacs, Hurricane and Majestic Maritime Hall. 8pm, \$18-22.
Josh Jones Quartet 850 Cigar Bar. 10pm.
Lim Family, Charlene Ahuna, Gary Haleaman, Harold Kama, Jr. Palace of Fine Arts Theatre, 3301 Lyon; 392-4400. 7pm, \$35-40.
Fania Loya and Jesus Magana Peña del Sur 8pm, \$6.
Andrew MacNamara and Gerry O'Connor Plough and Stars. 7pm. Through Sat/20.
Pelo Mar Brazilian Jazz Quartet Cafe do Brasil, 1106 Market; 626-6432. 6pm.
Mira Byldos Restaurant, 1910 Lombard; 292-6572. 7:30pm.
Sukay Peña Pachamama, 1630 Powell; 646-0018. 9:30pm, \$7.
Vivendo de Pao Elbo Roan 10pm, \$7.

Bay Area
Kotoja Ashkenaz 9:30pm, \$11. Dance lesson at 9pm.
Marley's Ghost Freight and Salvage 8pm, \$16.50-17.50.
'Nationchild Posfronteriza' La Peña Cultural Center 8pm, \$8-10. See 8 Days a Week, page 60.
Piedmont Bluegrass and Jam Cato's Ale House 6pm.

Dance clubs

Atmosfera 111 Minna St. 9pm-2am, \$15. See 8 Days a Week, page 60.
Backflip 10pm-2am, \$5. House music with DJ Francisco and Julius Papp.
Baby Steps 10pm-2am, \$5. Live hip-hop with Exo.
Bas 9:30pm-2am. House, salsa, and club music.
Bottom Heavy The Tap. 10pm-2am. U.K. garage and drum 'n' bass with various residents.
Doublebarrel 26 Mix. 9pm-2am, \$5. With Kevin, Jayson, Stuart, Ron, and Kirsten.
Eklektic Cat Club 10pm-3am. Drum 'n' bass with rotating residents, guests Stakka and Skynt, and NMan.
Electrolush Blind Tiger 10pm-2am, \$5. House and deep tech with rotating residents.
Flavor Jelly's 8pm, \$15. With DJ Sara, Adnan, Moses, Riddler, and Nomadeeq.
Future Roots Movida Lounge 9pm. With Kevin and Huckster.

Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.
Hektic Cat Club 10pm-3am. Breaks with residents and guest Eric Riggsbee.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
Lifted Soul HiFi 9pm. Deep house with Dwight Johnson.
Metronome Ballroom 9pm-midnight, \$6-8. Tango.
Mexican Bus 9:15pm-2am, \$38, reservations required. '50s style bus tour of several local salsa clubs.
Mission Rock Presents Mission Rock, 817 China Basin; 626-5355. 9pm-5am, \$15.
House music with M3, Ellen Ferrato, Miguel Migs, and Mark Farina.
Off the Hook Hush Lounge. 10pm-2am, \$5. Hip-hop, electro, breakbeat, and freestyle with Derek B. and Lady Base.
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.
Dushaya VSF, 278 11th St; (800) 581-2107. 9pm-2am, \$15.
Ponzu Sessions Ponzu, 401 Taylor; 775-7979. 8pm. With Señor Keyvan.
Pow! A Cocktail Lounge 9pm, \$3. House music with Fadian and Satake.
Release Ten 15 Folsom. 10pm-6am, \$20. With guest Justin Scott.
Remedy Big Heart City 9pm-4am. House, soul, and R&B.
San Francisco Butter 9pm. With rotating residents Lele, Dano, JZ, David Coleman, and Sen-sei.
Speed 1028 Geary, 430-2190, ext 1374. 9pm-2am. Hip-hop, R&B, and soul with Mind Motion and Franzen.
Sub Zero Sio-Drift. 10:30pm-4am. House and U.K. garage with resident Sean Ferguson and guests Ryan Raddon and Layne Fox.
Supastar Sacrifice 10pm-2am, \$5. With local DJs.
Universe Club Townsend 10pm-4am, \$14. House music with David Harness.

Bay Area
Gravity Club Fasett. 10pm. Funk, R&B, soul, and house. Club's anniversary party.
Platforms Zozoos, 15 Embarcadero West, Jack London Square, Oakl; (510) 869-1317. 9:30pm.
Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. With Mulatto E., Chris Johnson, Naughtyyboy, and Sekou spinning hip-hop, R&B, house, and reggae.

Classical

Christopher Putnam Legion of Honor, Lincoln Park; 750-3624. 4pm. The organist performs works by Guilman and Mussorgsky, as well as an improvisational piece. Through Sun/21.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$28-80. Through Sun/21. See Thurs/18.
Brody Smith Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$25-300. The pianist gives a recital.

Bay Area
College of Marin Winter Opera College of Marin, Fine Arts Theater, 835 College, Kentfield; (415) 485-9668. 8pm, \$10. Through Sun/28. See Fri/19.
Lux Musica St. John's Presbyterian Church, 2727 College, Berk; (510) 845-6830. 8pm, \$19-22. The classical chamber music quartet performs "Haydn and the Gypsies," a concert of chamber and folk music highlighting various composers.
Gary Schocker and David Tanenbaum Scottish Rite Auditorium, 1547 Lakeside, Oakl; (510) 451-0775. \$25-35. The flutist and guitarist give a recital featuring Jacques Ibert's *Entr'acte* for Flute and Guitar, among other works.

sunday 21

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.
Deathray, Manplanet Cafe du Nord. 9pm, \$5.
Fear Factory, Kittle, One Underground, Slaves on Dope, Boy Hits Car Maritime Hall. 8pm, \$22.50-25.

Continued on page 79

2b1 PRESENTS
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Sunday 21

From page 76

Fluke Starbucker, Amscray, Cave Ins El Roo, 7pm, \$5.
Rachel Garlin, Allette Brooks, Elena Powell Voodoo Lounge, 7pm, \$5.
Karney, Heather Combs Hotel Utah, 8:30pm.
Kathy Lemons and Johnny Ace Band Biscuits and Blues, 8:30pm, \$5.
Planets West, Western Make-Out Rapm, 8:30pm, \$6.
Pamela Rose Band Bonni Boom Room, 9:15pm, \$3.
Superdrags, Put Duts Slim's, 8pm, \$8.
Venus Bleeding, Violet Discord, Stuck-Ups, DJ Sweaty Betty Paradise Lounge, 8:30pm, \$4. With Drums 'n' Space and Drowning Noah in the upstairs lounge.

Bay Area

Deke Dickerson and the Ecco-tonics Fourth Street Tavern, 9:30pm.
Steve Freund Ivy Room, 9:30pm, \$5.
Rhythm Doctors Cato's Ale House, 6pm.
Stone Messiahs Blake's, 9:30pm, \$3.
Zapp Kimball's East, 8 and 10pm, \$24-26.

Jazz/new music

Don Alberts and Frank Pasentino Cypress Club, 7pm.
Dorothy and Henry Pfaf's, 11:30am-2:30pm.
Mike Greensill Old First Church, 4pm, \$7-9.
Mike Greensill Mause's, 7:30pm. With guests.
Alan Hightman Simple Pleasures Cafe, 7pm.
Love Motel Russells, 6pm.
Larry D'Leno Pump Bar, 1092 Post, 771-2022, 4:30pm.
Walter Scott Enrico's, 7pm.
Bill Travis Orchestra Top of the Mark, 8:30pm, \$8.

Bay Area

Aaron Bennett, Tom Bickley Tina Space, 3192 Adelme, Berk, (510) 444-3595, 7:48pm, \$8.
Judy Hall Jazz Jam, Dori and Dave 19 Broadway, 4:30pm.
Jazz Jam session Bluesville, 8pm.
Wallace Roney Quintet Yoshi's, 2 and 8pm, \$5-18.

Folk/world/country

'Ceili' United Irish Cultural Center, 2700 45th Ave, 332-8923, 4pm, \$10. With Gerry O'Connor, Andrew MacNamara, Junji Shiota, Calanni's Hounds, and others.
Coco de la Isla, Patricia Peña Pachamama, 1630 Powell, 646-0018, 7:30pm, \$7.
John McCutcheon University of San Francisco, Gershwin Theater, 2350 Turk, 751-9318, ext 100, 7pm, \$10-18. Benefit for Presidio Hill School.
Tony McMahon Band Johnny Foley's, 9pm.
Seisun Plough and Stars, 7pm. With Paul Chalfee and Richard Mandell.

Bay Area

Aleph Null Anna's, 1801 University, Berk, (510) 849-2662, 8pm.
Dry Branch Fire Squad Sausalito Presbyterian Church, 112 Birkley, Sausalito, (415) 383-8716, 7pm, \$9-18.
Melinda and Nova Trova, Ray Cepeda and the Neo Maya Experience Ashkenaz, 6pm, \$8.
Open mic Stork Club, 9pm.
'Starry Session' Starry Plough, 8pm. With Shay Black.
Sweet Honey and the Apple Temple Sinai, William Stern Hall, 2808 Summit, Oakl, (510) 451-3263, 4pm, \$5-12.
Jesse Winchester Freight and Salvage, 8pm, \$17.50-18.50. See 8 Days a Week, page 60.

Dance clubs

Bionic The Top, 10pm-2am. With Solar, Mark E. Quark, and Iz.
Brainwash 5-8pm. DJ Turtle spins drum 'n' bass.
Club Havana Jelly's, 4pm, \$7. Salsa music with Charanxon and DJ Ivette Fuentes.
Dub Mission Ellen Room, 9pm-2am, \$6. See Critic's Choice.
Magnitude 8.0 N'Touch Dance Club, 1548 Polk, 444-8413, 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.
Metronome Ballroom 5-8pm, \$5. Jitterbug dance party, 8-11pm, \$5-8. Salsa night.
Pleasuredome Club Townesend, 9pm-3:30am, \$7. With Neil Lewis and Michael Mangiaforte.

Real Galaxy, 1840 Haight, 387-2996, 9pm-2am, \$3-5. House music with residents and guests.
Rebirth 330 Ritch, 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ, 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Spundae 1015 Folsom, 10pm-5:30am, \$5. With rotating DJs and guests.
Stargate City Nights, 9pm-2:30am. Trance, techno, house, and drum 'n' bass.
Stone Cold Chillin' Movida Lounge, 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.
Sunday School Sno-Drift, 10pm-4am, \$10. With King Unique and resident DJs.
Sushi 26 Mix, 3:30-10pm, \$5. With DJ Gray and rotating residents.
T-Dance Endup, 6am. House music with rotating residents.
Tonic Hi-Fi, 9pm-2am, \$7. House music with Eric Erickson and Carlitos.
Tripp Beale Street Bar and Grill, 133 Beale, 543-1961, 6pm-2am, \$5-8. With rotating residents.

Bay Area

Club Fusetti 9pm. World beat, house, Latin, and reggae music with DJ Ruben, and guest Jazz Philosophy.
Tercer Domingos Bird Cage, 4822 Telegraph, Oakl, (510) 655-0300. Noon-6pm, free. Classic disco, house, and soul music.

Classical

Ricardo Cobo and Alexandra Hawley California Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park, 392-4400, 2pm, \$9-14. The guitarist and flutist perform works by Astor Piazzolla, Pujol, and others.
Composers' Forum Noc Valley Ministry, 4pm, \$8-12. Soprano Laura Decher, clarinetist Phil Fath, violist Katrina Wreede, and cellist Victoria Ehrlich perform music by various composers.
Dresden Staatskapelle Orchestra Davies Symphony Hall, 401 Van Ness, 864-6000, 7:30pm, \$15-77. The orchestra, led by conductor Giuseppe Sinopoli, performs three works by Richard Strauss.
Lux Musica Grace Episcopal Cathedral Church, 1100 California, (510) 528-1725, 8pm, \$19-22. See Sat/20.
Christopher Putnam Legion of Honor, Lincoln Park, 750-3624, 4pm. See Sat/20.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness, 864-6000, 2pm, \$28-80. See Thurs/18.
Lyle Settle St. Mary's Cathedral, 1111 Gough, 567-2020, ext 213, 3:30pm. The organist gives a recital.
Women's Philharmonic Woodwind Quartet St. Kevin's Church, 704 Cartland, 820-1429, 7pm, \$5-8. The ensemble plays a recital featuring compositions by Clara Schumann, Fanny Mendelssohn, Alma Mahler, Ruth Crawford Seeger, and Lili Boulanger.

Bay Area

College of Marin Winter Opera College of Marin, Fine Arts Theater, 835 College, Kentfield, (415) 485-9668, 8pm, \$10. Through Sun/28. See Fri/19.
Thomas Hansen Dance Palace, 5th St at B St, Paint Reyes Station, (415) 663-1075, 4pm, \$5-12. The pianist performs Bach's Goldberg Variations and Brahms's Paganini Variations.
Marin Symphony Marin Veterans' Memorial Auditorium, Avenue of the Flags at Civic Center, San Rafael, (415) 472-3500, 7:30pm. The symphony, led by guest conductor Gunther Schuller, plays ragtime favorites by Joplin and Blake Gottschalk, and works by Francaix, among other compositions.
San Francisco Lyric Opera Sanchez Concert Hall, 4pm, \$8-15. The opera performs Puccini's *Tosca*; baritone Gennadi Badašov performs the title role.

monday 22

Rock/blues/hip-hop

Ian Brennan Show Brainwash, 9pm.
Virginia Dare, 25 Cent Booth Make-Out Room, 8:30pm, \$6.
Jimmy Dewrance Blues Band Bonni Boom Room, 9:15pm, \$3.

Continued on page 81

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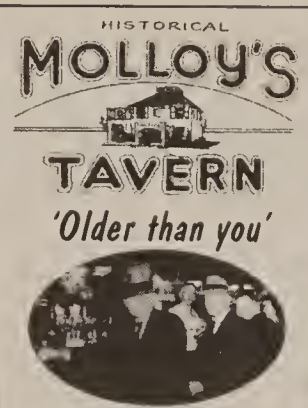
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SUNDAY, JANUARY 21

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Ellen Ferrato (Release) 12-1:30

Miguel Migr (Naked) 1:30-3

Mark Farina (Om) 3-5

Keepin' it Soulful:

Dope Dancer (Dope Rekkids) 9-11

Kevin (Bullet Proof) 11-1

Cool Chris (Groove Merchant) 1-3

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Monday 22

From page 79

Nick Jaina, Bitch and Animal Cafe du Nord. 10pm, \$5.
Hydeus Kiatta Mecca, 2029 Market, 621-7000, 8 and 9:30pm.
Mornus, Stars, Alchemy Jones Bottom of the Hill. 9pm, \$8-10. Through Tues/23. See 8 Days a Week, page 60.
Kevin Russell Biscuits and Blues. 8:30pm, \$5.
That One Guy and His Magic Pipe Elbo Room. 9pm, \$4.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Cannon Band.
Green Eggs and Schramm Fourth Street Tavern. 9:30pm.
Country Pete McGill and friends A+C Club, 1950 San Pablo, Oakl, (510) 893-4100. 9pm.

Jazz/new music

Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Dick Fregulia One Market Restaurant. 7pm.
Ezra Gale Trio North Star Restaurant, 288 Connecticut, 551-9840. 6pm.
Kevin Gibbs and Ruth Davies Moose's. 8pm.
Frank Jackson Trio Cypress Club. 7pm.
Monk's Music Simple Pleasures Cafe. 8pm.
Larry D'Leno Enrico's. 7pm. With guests.
San Francisco Contemporary Music Players Yerba Buena Center for the Arts, 700 Howard, 978-ARTS. 8pm, \$7-18.

Bay Area

Argonauts, Paul West 19 Broadway 6pm.
Dragonfly Jazz Trio Anna's, 1801 University, Berk, (510) 849-2662. 8pm.
Jazz improv jam session Black Dot Cafe, 2330 International, Oakl, (510) 533-6629. 9pm, \$3.
Maria Schneider Yoshi's. 8 and 10pm, \$10-30. With the California State University, Hayward jazz bands. Benefit for Cal State Hayward's music department.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Garrick Davis, Hilarius Bookbinder, David Thom Band, Bo Grumpus, Blind Man Bert Leopard, 500 Sacramento, 982-6822. 6pm.
Simon Dray Alliance Française de San Francisco, 1345 Bush, 775-7755. 7pm, \$10.
Guitarras y Congas Top of the Mark. 8:30pm, \$8.

Bay Area

'Celi' Starry Plough. 9pm.

Dance clubs

Chicklett Mod-Meltdown Paradise Lounge. 8:30pm, \$3.
Club Dread Justice League. 9pm, \$10.
Forward An Sibin, 1176 Sutter, 929-1992. 8pm-2am, \$3. Urban music with BVDub, Monkey, and 4AM.
Grateful Dead Jams Nickie's BBQ. 9pm-2am.
Dark Star Dan plays rare Grateful Dead tracks.
Movida Lounge 9pm. Open turntable night.
Rockin' Java 1821 Haight, 831-8842. 7pm.
Hip-hop and open mic.
Shaft The Stnd. 9pm-2am, \$5. Hip-hop, reggae, and R&B with Mind Motion, Switch, and Deli.
Smooove Blind Tiger. 9pm-2am. House music.
Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dance-hall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamalele, Presha, and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

tuesday 23

Rock/blues/hip-hop

Scott Amendola Band, Noe Venable Cafe du Nord. 9:30pm, \$5.
Big Bones Biscuits and Blues. 8:30pm, \$5.
'Divabands' Red Devil Lounge. 8:15pm, \$5.

Continued on page 82

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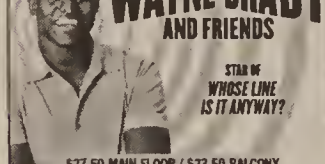
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10PM

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THE CAUSEY WAY
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CAPTURED BY ROBOTS
9:30PM

1/21 Space Pop
DEATHRAY
MANPLANET
9PM

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BITCH AND ANIMAL
NICK JANIA
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events
calendar

around town, authors,
attractions & benefits

Events
From page 81

With Deborah Pades, Debra Knox, Christy McCarthy.
Dr. Know, Portrait of Poverty, Bottles and Skulls, Pitch Black Tempest. 8pm, \$6.
Drizzetto Bramwash. 8pm.
Andrew Freeman Band Blue Lamp. 9:30pm.
Morus, Stars, Alchemy Jones Bottom of the Hill. 9pm, \$8-10. See 8 Days a Week, page 60.
Oscar Myers' Bluesbeat Boom Boom Room. 9:15pm, \$1.
'New Roots to Hip-Hop' Last Day Saloon. 9pm, \$5. With Felonious.
Open mic El Rio. 7:30pm.
Paradise Lounge. 5:30pm. With Babs, and Patti Cobb and Phil McGee.
Jonathan Richman Make-Out Room. 9pm, \$8. Through Thurs/25.
Undertaker and His Pals, Teenage Harlots, Fleshes Kimo's. 9:30pm.
Mario Zelaya, Neo Eon One, Ira Marlowe and Roger Linn, Lars Jensen, Motorpsyche Leopard. 500 Sacramento; 982-6822. 6pm.
Bay Area
Ted Eckman Blake's. 9:30pm, \$3.
Faraway Brothers Fourth Street Tavern. 9:30pm.
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Kenny Brooks Trio Bruno's. 9 and 11pm, \$7.
Ezra Gale Trio Amnesia. 9pm.
Gerry Grosz Trio Beach Chalet. 6:30pm.
Hot Club of San Francisco Enrico's. 7pm.
Al Plank Trio Jazz at Pearl's. 9pm.
Kevin Rayhill One Market Restaurant. 7pm.
Gary Rowe, Omar Clay, and George McNeil Cypress Club. 8pm.
Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 8:30pm, \$8.
Paula West Plush Room. 8pm, \$20.
Bay Area
Hammond Cheese Combo Ivy Room. 9:30pm, \$5.
Mad and Eddie Duran Albatross. 1822 San Pablo, Berk; (510) THE BIRD. 9pm.
Tina Marzelle and Alex Markels Jazz Group Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
McCoy Tyner Yashu's. 8 and 10pm, \$26-30. Through Feb 4. See 8 Days a Week, page 60.
Folk/world/country
Seisun Plough and Stars. With Suzanne Cronin and friends.
Vivendo de Pao Elbo Room. 9pm, \$6.
Bay Area
Creole Belles Ashkenaz. 9pm, \$8. Dance lesson at 8pm.
Peter Finger, Teja Gerken, Claus Bossier-Ferrari Freight and Salvage. 8pm, \$16.50-17.50.
Sean Hannan, Paul West 19 Broadway. 6pm.
Open mic Starry Plough. 7:30pm.
Dance clubs
Asia Africa Arabia Nickie's BBQ. 9pm-2am.
DJ Cheb I Sabbah spins a blend of international music.
Connected Rowhide. 9pm. House music with residents Needles, Aspx, and Silverman and guest Ruben Mancias.
Coolin' Blind Tiger. 9pm-2am. With TJ and guest DJs.
Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.
F#@! Tuesdays Backflip. 10pm-2am. '80s music, soul, breakbeat, and hip-hop.
Fury Cat Club. 9pm.
Karamba Glas Kat. 9:30pm-2am.
Music First An Sibin, 1176 Sutter; 929-1992. 11pm, \$3. Hip-hop with the Mission, Mike Bee, and Andres Octavio.
Node Pow! A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.
Soul Samba Dava, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.
Stylus Movida Lounge. 9pm. DJ B-Love spins hip-hop and reggae.
Wax Sacrifice. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.
Bay Area
Club Fusetti 9pm. Hip-hop and R&B with Phiness.
Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000, ext 120. 9pm-2am, \$3-5. Underground dance music.
Ruby Room 10pm-2am. Punk rock.
Classical
Artaria Quartet Bank of America Center, A.P. Giannini Auditorium, 555 California; 252-1288. Noon. The quartet gives a concert of baroque and classical music.
Bay Area
Marin Symphony Marin Veterans' Memorial Auditorium, Avenue of the Flags at Civic Center, San Rafael; (415) 472-3500. 7:30pm. See Sun/21.

'San Francisco Sport and Boat Show' Cow Palace, Geneva at Santos; 563-5100. 11am-8pm, \$3.50-7. Through Sun/21. Over 1,000 boats, yachts, and automobiles of all shapes and sizes will be on display and for sale at this 59th annual event.
Wayne Thiebaud Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The painter is interviewed by New Yorker writer Adam Gopnik.
'Trees for Color and Texture' Friends of the Urban Forest, Presidio, Bldg 1007; 561-6890, ext 108. 6:30-8pm, free. Tony Wolcott is the guest speaker during this workshop designed to enhance your tree-identification skills.
'Women Talk Money' Consumer Credit Counseling Services, 77 Maiden Lane, 788-0288. 6-7:30pm, free. This financial workshop is geared toward women.

Authors

Barry Gifford City Lights, 261 Columbus; 362-8193. 7pm, free. The poet, novelist, and playwright celebrates the release of *Out of the Past: Adventures in Film Noir*.
Karl M. Soehnlein San Francisco Public Library, Harvey Milk Memorial branch, 3555 16th St; 557-4277. 7pm, free. The author talks about *The World of Normal Boys*.

thursday 18

Around town

'Impure Art: Alberto Savinio and Italian Theater in the first part of the 20th century' Galleria of the Istituto Italiano di Cultura, 425 Washington; 788-7142, ext 18. 6:30pm, free. Dramatist and historian Luca Valentino lectures on the late Italian writer, painter, and musician.
'Psychology of Spending' Consumer Credit Counseling Services, 77 Maiden Lane; 788-0288. 6-7:30pm, free. Learn how to control your spending habits during this class.
'San Francisco Sport and Boat Show' Cow Palace, Geneva at Santos; 563-5100. 11am-8pm, \$3.50-7. Through Sun/21. See Wed/17.
Ski conditioning workshop Bonnefin Chiropractic, 190 Gough; 621-1522. 7:15-8:45am, \$10. Learn various skiing techniques to avoid injury on the slopes this season.
'Understanding the Mortgage Loan Process' San Francisco City College, Consumer Credit Counseling Services, 800 Mission, Rm 725; 788-0288. 6-8pm, free. This workshop is designed to help you purchase your ideal home.
'White Sharks of the Gulf of the Farallones' Upper Fort Mason, Bldg 201, Franklin at Bay; 561-6625. 7-9pm, \$5. See 8 Days a Week, page 60.

Bay Area

Eugene Tsiang REI Berkeley, 1338 San Pablo, Berk; (510) 527-4140. 7pm, free. The adventurer delivers the lecture "Drum Towers, Minarets and Celestial Ice: A Journey Across China."
Margaret Speaker Yuan Falkirk Cultural Center, 1408 Mission; 381-1825. 7-9pm, free. The programs director of the Bay Area Independent Publishers Association discusses her group's activities during this special meeting for the Writers Center of Marin.

Authors

Stephen G. Scalese Barnes and Noble, 2550 Taylor; 292-6762. 7pm, free. The author discusses and signs copies of *The Whisper in Your Heart*.
Susan Schwartzberg and Rebecca Solnit Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The photographer and the author discuss their project, *Halfway City*.
Bernard Winn Ebenezer Lutheran Church, 678 Portola; 750-9986. 7pm, \$5. The author discusses *The Top of the Hill ... Growing in the Daily City of the 20s and 30s*.
Pamela Yatsko World Affairs Council, 312 Sutter; 293-4600. 5:15pm, \$3-10. The author discusses *New Shanghai: The Rocky Rebirth of China's Legendary City*.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 17

Around town

'Book Collecting in the 21st Century' Mechanics' Institute, 57 Post; 393-0100. 6pm, \$5. Book collector David Gregor discusses his forte and related issues.

Spalding Gray

Tues/23, Herbst Theatre

Spalding Gray is the rare kind of self-obsessed solo performer who can sit on a bare stage rattling on about his life for an hour and a half and not make you want to puke. Gray's fans already know all about his sex life and marital dramas, his drugs of choice, his newfound love of skiing, and his thoughts on fatherhood, New York, and suicide, thanks to the 18 self-referential monologues he's created since 1979. Outside of his devoted fan base, Gray may be best known for his Obie-winning, made-into-a-feature-film *Swimming to Cambodia*, which includes musings on the Vietnam War and the making of the movie *The Killing Fields*, in which he had a role. Gray's recent works include such monologues as *The Slippery Slope* and *Morning, Noon and Night*. He has also acted in films, including *Clara's Heart*, *King of the Hill*, and *Dia-*

PHOTO BY PAULA COURT



bolique; performed on Broadway in Gore Vidal's *The Best Man*; and taught at NYU's Experimental Theater Wing and at Columbia University. Here's a chance to check out the unscripted Gray, in conversation with Penny Nelson as part of City Arts and Lectures' Cultural Studies series. 8 p.m., 401 Van Ness, S.F. \$17. (415) 392-4400. (Also Sun/20-Mon/21, 7:30 p.m., Osher Marin Jewish Community Center, 200 N. San Pedro, San Rafael. \$24-\$28. 415-479-2000.) (Debbie Berne)

\$15-20. The jazz trumpeter and his group perform at this fundraiser. **Guided viewing of elephant seals** Año Nuevo State Reserve, New Year's Creek at Hwy One, Pescadero; (866) 667-7325. 8:30am-4:30pm, \$75. Reservations required, call for more information. Take a guided tour of thousands of elephant seals beached along the reserve's rookery during this special benefit for San Mateo County parks. **Used book sale** Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 6-10pm, free. Through Sun/21. See Fri/19.

Authors

'Literature of California, Volume One - Native American Beginnings to 1945' San Francisco Public Library, Main branch, 100 Larkin; 557-4277. 3pm, free. Editors Jack Hicks, James D. Houston, Maxine Hong Kingston, and Al Young read from and discuss this anthology.

sunday 21

Around town

Antiques and collectibles market Fort Mason Center, Herbst Pavilion, Marina at Buchanan; (707) 578-7772. 10am-5pm, \$4-5. See Sat/20. **Mickey Hart Grace Cathedral**, Gresham Hall, 1100 California; 749-6308. 9:30-10:30am, free. The former drummer for the Grateful Dead lectures on the healing power of rhythm and music. **'San Francisco Sport and Boat Show'** Cow Palace, Geneva at Santos; 563-5100. 11am-7pm, \$3.50-7. See Wed/17. **'Worlds in Collision 2: Call and Response'** San Francisco Art Institute, 800 Chestnut; 771-7020, ext 4677. 6-9pm, \$4-24. See Fri/19.

Benefits

'Couples Game' Daddy's Bar, 440 Castro; 292-9808. 4-8pm, \$7. Impersonator Lucy Ricardo hosts a special raffle for couples during this fundraiser benefiting the AIDS Emergency Fund of San Francisco. **Fort Mason Center book sale** Fort Mason Center, Bldg A, Marina at Buchanan; 557-4257. 10am-5pm, free. See Sat/20.

Bay Area

Used book sale Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 6-10pm, free. See Fri/19.

monday 22

Around town

Val Caniparoli and Sandra Woodall San Francisco Ballet, 455 Franklin; 255-4800. 7pm, \$10-15, reservations required. The choreographer and the designer give a presentation, "Making a Ballet." **Stephanie Odegard** San Francisco Design Center, 2 Henry Adams, Ste 330; 626-8430. 11:30am-1pm, free, RSVP required. The rug designer discusses her recent project for the Getty Center in Los Angeles. **Peter Booth Wiley** San Francisco Public Library, Sunset branch, 1305 18th Ave; 557-4277. 7pm, free. The author of *National Trust Guide - San Francisco* lectures on local architectural history.

Benefits

'Johnny Grey's kitchen of the future' San Francisco Design Center, Galleria Atrium, 101 Henry Adams; 490-5887. 3-6pm, \$25-35. The London-based kitchen designer unveils his vision for kitchens of the future during this benefit for Project Open Hand, which provides meals for people living with HIV and AIDS. Following Grey's presentation, a variety of well-known chefs will present "green" dishes and offer favorite recipes for sale.

Authors

Oakley Hall A Clean Well-Lighted Place for Books, 601 Van Ness; 931-9248. 7:30pm, free. The author discusses *How Fiction Works*.

tuesday 23

Around town

Dance preservation program San Francisco Performing Arts Library and Museum, 401 Van Ness; 255-4800. 7pm, free, reservations required. The National Initiative to Preserve America's Dance presents a workshop filled with presentations, a video screening, and information on documenting dance styles and practices. **Spalding Gray** Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. See Critic's Choice.

Bay Area

Copyright workshop California Lawyers for the Arts, 1212 Broadway, Oakl; (510) 444-6351. 7pm, \$5-15. Learn how to retain ownership of your work during this class led by an experienced attorney. **Stephanie Odegard** Mill Valley Gallery, 383 Miller, Mill Valley; (415) 383-3908. 6:30-9pm, free. See Sun/21.

Authors

Parry Brown, Guy Johnson, and Nichelle Tramble Alexander Book Company, 50 Second St; (815) 394-3904. 12:30-1:30pm, free. (Also at Marcus Books, 3900 MLK Jr., Oakl. 6:30-7:30pm, free.) Brown reads from *The Shirt Off His Back*, Johnson talks about *Standing at the Scratchline*, and Tramble discusses *The Dying Ground*.

Bay Area

Rebecca Walker Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author reads from *Black, White, and Jewish: Autobiography of a Shifting Self*.

attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties" and "At Home in Vanuatu: Tradition in the West Pacific." Wed: Discover the world of venomous insects and spiders, in "Dangerous Liaisons." 2pm. Sat: Learn how to treat a venomous sting or bite, in "Venoms ER." 12:30 and 2:30pm. Tues: See a snake biologist in action in "Studying Venomous Snakes." 12:30 and 2:30pm. Science-fiction professor Joe Haldeman lectures on "The Blind Leading the Seers - Science Fiction and Science." 7:30pm. \$3. **Creative writing workshop** San Francisco Public Library, Main branch, 100 Larkin; 557-4277. Tues, 4-6pm. Free. This weekly workshop is offered by the Youth Speaks program.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception. **Randall Museum** 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics, and "Essentially an Estuary: Our Beloved Bay." Fri-Sun: The Young People's Teen Musical Theatre Company presents "Side Show." Sat, 8pm, Sun, 2pm. \$4-7. Sat: "Saturdays are Special" continues with "Dragons on Sticks." 1pm-4pm; author and illustrator Ashley Wolff hosts "Animal Story Hour." 11:30am. **San Francisco Maritime Park** Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore.

SFMOMA family studio San Francisco Museum of Modern Art, Koret Educational Center, 151 Third St; 947-1292. Sun, noon-3pm. Free with museum admission. This monthly art studio encourages families to participate in drawing, painting, collage, and other artistic endeavors together. **San Francisco Zoo** Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attraction, a meerkat and prairie dog exhibit.

'Saturday Art Programs at the Legion' Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 2-3:30pm. \$5-8 (free for 11 and under). "Doing and Viewing Art" discusses ancient art; "Big Kids/Little Kids" discusses decorative glass.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Making Music" and "Get Crafty."

Bay Area

Aircraft carrier USS Hornet Museum Pier 3, Alameda Point, Alameda; (510) 521-8448. Daily (closed Tues), 10am-5pm. \$5-9. This National Historic Landmark is the only aircraft carrier museum on the West Coast. Wed-Fri: A special exhibit commemorates the 1911 flight of Eugene Ely, 10am-5pm. Thurs: An official program is held for the Ely exhibit, 10am; open cockpits are available for children under 12.

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Tues-Thurs, 9am-4pm; Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children. "Seuss," an interactive exhibit based on the work of the late children's author, ends on Sun/21. Sat-Sun: The museum celebrates its final weekend of the "Seuss" exhibit with an appearance by the Cat in the Hat, 10am-5pm; Zappa the magician gives a performance, 11am and 1pm. \$12, includes museum admission.

Camron-Stanford House 1428 Lakeside, Oakl; (510) 444-1876. Guided tours: Wed, 11-4pm, Sun, 1-5pm, and by appointment. \$1-4. This historic house museum, the last Victorian on Lake Merritt, boasts five restored period rooms.

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. The "Robotics" series features Roger Gilbertson's "Cye Robot" on Saturday and "MazeBots" on Sunday. Sat: Biomedical engineer David L. Jaffe demonstrates "Ralph," a robot hand, 2-2:30pm.

Children's Fairyland USA 699 Bellevue, Oakl; (510) 452-2259. Fri-Sun, 10am-4pm. \$5. This 3-D storybook theme park features rides and entertainment for kids, including a play for children, "The Blue Bird." 11am, 2, and 4pm.

Continued on page 84

The San Francisco Foundation LITERARY AWARDS

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friday 19

Around town

11th anniversary of migration of sea lions Pier 39, Beach and Embarcadero, (415) 705-5500. 11am-5pm, free. See 8 Days a Week, page 60. **Jean Hunnisset** San Francisco State University, Little Theater, 1600 Holloway; 338-7781. 8-10pm, \$20-25. The award-winning costume designer signs copies of her book, *Period Costumes for Stage and Screen*, and delivers the lecture "The Making of a Queen - The Costumes of Elizabeth R." **'San Francisco Sport and Boat Show'** Cow Palace, Geneva at Santos; 563-5100. 11am-9pm, \$3.50-7. Through Sun/21. See Wed/17. **'Worlds in Collision 2: Call and Response'** San Francisco Art Institute, 800 Chestnut; 771-7020, ext 4677. 6-9pm, \$4-24. Through Sun/21. This gathering of artists, curators, and administrators seeks to analyze race, ethnicity, multiculturalism, and identity within the arts through a series of symposiums, presentations, and activities. Call for more details.

Benefits

Used book sale Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 6-10pm, free. Through Sun/21. Choose from a variety of used books and help raise funds for the Hospice of Marin.

Authors

Dan Bellm and Thom Gunn Jon Sims Center for the Arts, 1519 Mission; 554-0402. 8pm, \$5-10. Bellm discusses *One Hand on the Wheel*, while Gunn talks about *The Man with Night Suits*. **Dr. Eric Maisel** Borders Books and Music, 233 Winston; 731-8009. 7pm, free. The author discusses *Sleep Thinking*.

Bay Area

Anita Roddick Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author discusses *Business as Unusual: The Triumph of Anita Roddick and the Body Shop*.

saturday 20

Around town

Antiques and collectibles market Fort Mason Center, Herbst Pavilion, Marina at Buchanan; (707) 578-7772. 10am-5pm, \$4-5. Through Sun/21. This semiannual market features decorative arts, linens, estate jewelry, textiles, paintings, prints, and other items. **'Sacred Space Gatherings'** Pine United Methodist Church, 426 33rd Ave; 751-0673. 2pm, \$5-20. This monthly workshop focuses on the integration of creativity and spirituality. The opening installment features the seminar's organizers, Butoh artist Judith Kaji-wara and writer Margaret Schulze, giving the lecture "Dream Setting for 2001." **'San Francisco Sport and Boat Show'** Cow Palace, Geneva at Santos; 563-5100. 11am-9pm, \$3.50-7. Through Sun/21. See Wed/17. **'Worlds in Collision 2: Call and Response'** San Francisco Art Institute, 800 Chestnut; 771-7020, ext 4677. 6-9pm, \$4-24. Through Sun/21. See Fri/19.

Bay Area

Earthquake preparedness class Office of Emergency Services, 997 Cedar, Berk; (510) 644-8736. 9am-11am, free. This semiregular class for Berkeley residents teaches you to be prepared in the event of an earthquake. Today's seminar is "Light, Search and Rescue." **'New Directions'** Asia Pacific Cultural Center, 388 Ninth St, Oakl; (510) 208-6080. 7:30pm, \$20-30. The museum celebrates the beginning of its new 2000-2001 season, as well as its recent name change from the Oakland Asian Cultural Center, with an evening of food, music, and entertainment.

Benefits

Fort Mason Center book sale Fort Mason Center, Bldg A, Marina at Buchanan; 557-4257. 10am-5pm, free. Through Sun/21. Purchase books for \$1 or less, and help during this benefit for the San Francisco Public Library.

Bay Area

Maynard Ferguson and his Big Bop Nouveau Ensemble Mills High School, 400 Murchison, Millbrae; (650) 558-2528. 8pm,

Attractions/kid stuff

From page 83

'Kids on the Block' Hall of Health, 2230 Shattuck, Berk; (510) 549-1564. Sat, 1:30 and 2:30pm. Free. The educational puppet troupe demonstrate the acceptance of mental and physical differences through the use of puppets with cerebral palsy, blindness, and Down's syndrome.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. A new exhibit about the eye and the brain, "Vision," opens on Sat/20. Sat: Use astronomical telescopes to view the night sky in "Saturday Night Stargazing," 8-10pm.

'Legacy of a Dream' Oakland Public Library, Brookfield branch, 9255 Edes, Oakk; (510) 615-5725. Wed, 4:30-5:30pm. Free. The life and times of the Rev. Martin Luther King Jr. is celebrated during this special program for children and their families.

Museum of Children's Art 560 Second St, Oakk; (510) 465-8770. Tues-Sat, 10am-5pm; Sun, Noon-5pm. Free. This museum features children's art exhibits, art classes, work-

shops, and other resources for kids, including a new exhibit showcasing children's book illustrators, "Then and Now."

Oakland Museum of California 1000 Oak, Oakk; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "Secret World of the Forbidden City: Splendors from China's Imperial Palace" and "Fired by Ideals: Arequipa Pottery." A new exhibit, "Elegant Fantasy: The Jewelry of Arline Fisch," opens on Sat/20. Thurs: Volunteers lecture on the Alexander Lindsay Wildlife Museum's hospital and animal rehabilitation programs, 12:30pm. Sat: Jewelist Arline Fisch discusses her work, 2pm. Sun: The museum celebrates Chinese New Year with food, crafts, performances, and activities, noon-4pm.

Oakland Zoo 9777 Golf Links, Oakk; (510) 632-9525. Daily, 10am-4pm. \$3.50-6.50. Parking \$3. More than 300 animals from around the world occupy 100 acres of land; check out the new warthog exhibit.

Gerry Tenney La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Sat, 10:30am. \$3-4. The musician performs fun songs for children and adults.

every week

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

'Improve Your Public Speaking Skills' Parsons Brunckerhoff, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Old St. Mary's Church, Paulist Center Bookstore, Rm 5, 660 California; 585-9161. Mon, 12:30-1:15pm. Donation. Buddhist nun Kelsang Dragpa teaches this ongoing drop-in class on philosophy and meditation.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

Mission trail mural walk Meets at Cafe Venice, 3325 24th St; 285-2287. Sat, 11am. \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural Arts Center.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural-painting or mosaic-making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm, Fri, 6-9pm, Sat, 10am-1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita Eyes' Mission mural walks Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sat-Sun, 1:30pm. \$2-10. Tour over 70 murals in the Mission during this 6-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outside bazaar and flea market offers antiques, collectibles, crafts, and import items.

museums

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Figure in 20th Century Artists Books from the Reva and David Logan Collection." Through Feb 11. "The Visual Art of John Cage: To Sober and Quiet the Mind." Over 50 prints by the composer-artist. Through April 30.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Even More Stranger Than You." The works of Brian Biggs, Lloyd Dangle, Jason Jagel, Isabel Samaras, Chris Ware, and Steven Weissman. Through Feb 25.

Jewish Museum 121 Stewart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Light, Life, Libeskind: A Look at the New Jewish Museum San Francisco." Through Sun/28.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Selections from the Permanent Collection of Architecture and Design." Work by modern architects and designers. Through March 4. "010101: Art in Technological Times." The "010101" Web site offers a lot to read and see, but it's not free of the technical and philosophical problems that continue to dog Net art. It requires a bit of effort to get into the groove of this site, which seems to be interested in creating new exhibition paradigms. *Eden Garden 1.0*, a work by Entropy8/Zuper! (Aurica Harvey and Michael Samyn), employs clunky, commercial-style 3-D renderings of the artists stumbling nude through bucolic computer-generated landscapes with a Noah's Ark's worth of animals. The creatures are somehow — it's unclear how exactly — unleashed by the user's God-like keyboard input. Thomson and Craighead's "e-poltergeist" introduces a Web-surfing ghost into

Continued on page 85



An Eye on the World

A series of photo exhibits from the Winners of the Mother Jones International Fund for Documentary Photography awards.

Jan 5 to Feb 28
featuring Andrew Moore
and Heidi Bradner



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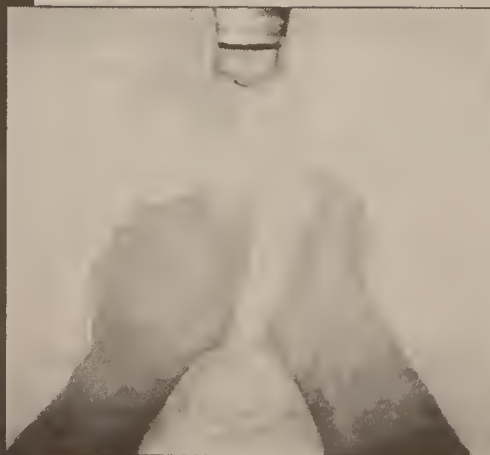
Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

critic's choice: art

Gallery grand opening

Through Jan. 31, Pond

The year 2000 was marked by anxiety and transition for the San Francisco arts community. This included the closing of three respected alternative galleries — four walls, scene/escena, and ESP — with other spaces feeling the imminent threat of losing their leases. Additionally, a number of individual artists were faced with eviction, as rising rents and condo conversions rippled through the area. However, since the dot-com bubble has burst, and city hall has experienced a much needed makeover, life for the arts is hopeful again. One sign of this renewal is the opening of Pond, a nonprofit community space and forum "dedicated to emerging and experimental artists," according to founders Marisa Jahn and Steve Shada. The space is still a bit rough (laundry on the stairs and scuffed walls), but it has a refreshing air of warmth and accessibility. Terry Mason's sculpture-and-digital-video installation invites the viewer to get a little nutty by sitting at an elevated school desk and lowering a giant walnut shell onto his or her head by rotating a lever. Inside the shell, the experience is both odoriferous (a pungent resin smell permeates the enclosed space) and humbling, as one literally becomes the nut during a rough-and-tumble video ride through grass and gravel.



HAND WASH ONLY. SERIES NO. 1 (2000). BY PERMI GILL

The potential for an audience (passersby peering through the storefront window) to witness this bizarre image heightens the absurdity. Tucked into a corner of the wall near the ceiling, the pixilated and pulsating world of DJ Saiman Li can be seen through a video documenting his daily routine. Strange to some, familiar to others, his life could never be depicted as boring. On the other hand, Permi Gill's photographs of a woman's hands washing a white sheet portray a domestic labor that is mundane but surprisingly sensual. Gill writes that she is "interested in the historical role played by women, who, in being subjected to domestic labor ('dirty work') are thus sexualized." Also sexually charged are Jennifer Fiore's glossy photographs of eerie landscapes filled with gooey, goopy folds and crevices that evoke simultaneous sensations of delight and disgust. This inaugural exhibition offers a promising glance at how the gallery and the coming year might evolve. Wed.-Sat., 1-7 p.m., 214 Valencia, S.F. www.mucketyduck.org. (415) 437-9151. (Megan Wilson)

your computer that does Yahoo searches for sad, suicidal keywords as a mournful soundtrack of organ music emanates from your PC speakers. You can click on things, but the poltergeist invariably steers you back on a melancholic course. It's a crazy ride that makes you giggle while pondering the insidiously lonely side of Web use. It'll have you yearning for a real-world museum viewing experience in no time. Through 2001 at www.sfmoma.org. (Glen Helfand)

San Francisco Performing Arts Library and Museum 401 Van Ness, Fourth fl; 255-4800. *Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. free.* "Ragtime: The Creation of a Musical." Through Feb 3.

Yerba Buena Center for the Arts 701 Mission: 978-ARTS. *Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm).* "Tom Friedman, 00." A 10-year survey of works by the American artist. "Juvenilia." Drawings, sculpture, and photography created by established artists during their formative years. Both exhibits through Sun/28.

Bay Area

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. *Wed-Sun, 10am-4:30pm.* "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Dakland Museum of California 1000 Oak, Oakl; (510) 238-2200. *Wed-Sat, 10am-5pm (Through Tues/23, also Tues; first Fri, Fri/19-Sat/20, Tues/23-Wed/24, 10am-9pm); Sun, noon-5pm (Sun/21, noon-9pm).* \$6. \$4 seniors and students. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Wed/24. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Jan 20-April 22.

UC Berkeley Art Museum 2625 Bancroft, Berk; (510) 642-0808. *Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths.* "Tacita Dean/MATRIX 189 Banewell." Dean used four cameras to track a solar eclipse of 1999. Through Sun/28.

galleries

Opening

Balazo/Mission Badlands Gallery 2811 Mission: 920-0896. *Sat-Sun, 2-6pm.* "Eat My Punk!", various works by Bill Daniels, Larry Wolfley, Marcus Da Anarchist, and Chubby exploring the national and Bay Area punk rock scene in the '80s (reception Fri/19, 8pm-midnight). Jan 19-28.

Luggage Store 1007 Market; 255-5971. *Wed-Sat, noon-5pm.* "The Wayward Museum," paintings, drawings, and dolls by Carolyn Cooley; mixed media paintings, drawings, and photographs by Erin Forrest; mixed media mosaics by David Cunningham (reception Fri/19, 6-9pm). Jan 19-Feb 17.

Bay Area

Falkirk Cultural Center 1408 Mission, San Rafael; (415) 485-3438. *Mon-Wed, Fri; 10am-5pm; Thurs, 10am-9pm; Sat, 10am-1pm.* 1999-2000 Individual Artists Grantee Showcase, selected crafts, sculpture, photography, and painting (reception Fri/19, 5:30-7:30pm). Jan 19-March 3.

The Red Door 4001 San Leandro, #33, Oakl; (510) 261-4517. *Call for hours.* Paintings by Julia Shirar, Jake Hout, and Steven Barich (reception Fri/19, 6-9pm). Jan 19-Feb 10.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. *Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm.* "The Art of Living Black 2001," a group exhibition of 63 Bay Area black artists; "Intermedios: Paintings and Poetry," works by Gabriel Navar; "people consuming: the daily news," works by Mary V. Marsh; "Ex-

hibit A," group exhibition by 42 Richmond Art Center's education department instructors; "Work," Richmond Art Center staff exhibition (all receptions Sat/27, 3-6pm). Jan 20-March 17.

San Pablo Arts Gallery San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. *Sat-Sun, noon-4pm.* Print exhibit, featuring monotypes, woodcuts, and etchings by Joyce Blegen, Donna Fenstermaker, Joan Finton, Frankie Gilmour, and Naomi Policoff (reception Sun/21, 1-3pm). Jan 20-Feb 25.

Ongoing

Alliance Française 1345 Bush; 775-7755. *Mon-Thurs, 9am-5pm; Fri, 9am-7pm; Sat, 9am-1pm.* A collection of watercolor paintings by Florence Arnold (reception Thurs/18, 6-8pm). Through Jan 31.

Amperand International Arts 1001 Tennessee; 285-0170. *Thurs-Fri, 10am-5pm.* "Enigmatized," two solo exhibits with a focus on the representation of emotions in art. Through Feb 9.

Arthaus 1053 Bush, Ste 2; 922-8219. *Call for appt.* "Revelations," new works by various artists. Through March 31.

Auroboros Press 147 Natoma; 546-7880. *Mon-Sat, 11am-5pm.* "Review 2000," recent prints by various artists. Through Jan 31.

John Berggruen 228 Grant; 781-4629. *Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm.* "A Decade of Sculpture: 1990-2000," works by Stephan Balkenhol; new sculptures by Rose-line Delisle. Both exhibits through Sat/27.

Braunstein/Quay 430 Clementina; 278-9850. *Tues-Sat, 11am-5:30pm.* "Home with New Lights," new paintings by Arthur Okamura. Through Sat/27.

Catharine Clark 49 Geary; 399-1439. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm.* "New Gods," works by Don Ed Hardy; "Bed of Roses," works by George Herms. Both exhibits through Feb 10.

Chinese Culture Center 750 Kearny, Third fl; 986-1822. *Tues-Sun, 10am-4pm.* "Bruce Lee: A Retrospective." Through Feb 18.

City Art 828 Valencia; 970-9900. *Wed-Thurs, Sun, noon-9pm; Fri-Sat, noon-midnight.* "Political Art," artists express their political viewpoints through satire, propaganda, and documentation. Through Sun/28.

Clarion Alley Between 17th and 18th Sts and Mission and Valencia; 863-1860. *Call for hours.* For the past eight years the Clarion Alley Mural Project (CAMP) has provided an alternative space for artists to express ideas and imagery that might not be supported by other civic venues. Andrew Schoultz's untitled mural is amazing in its formal scope and the emotional charge it sparks through its sociopolitical vision. CAMP founders Aaron Noble and Rigo 00's *Superhero Warehouse* is a maximum-security facility for "additionally-abled" individuals. Check out the alley soon, since three buildings (including the two featuring the works by Schoultz, Noble, and Rigo) are slated for demolition in 2001 to make way for new condos. Ongoing. (Wilson)

Creativity Explored 3245 16th St; 863-2108. *Mon-Fri, 10am-4pm.* Creativity Explored, which has provided adults with disabilities the opportunity to express themselves through art since 1983, recently opened its on-site gallery. Currently the work on view includes Sara O'Sullivan's whimsical grid drawings of birds and figures and her papier-mâché sculptures, Betty Bernard's highly textured complex collages that bring to mind Romare Bearden, and Frank Castello's colorful tile houses. One of the most stunning and delightful pieces is by Ricardo Estella: a rough-hewn, yet intricate, gold papier-mâché Spanish-style church featuring murals of Noah's ark, mermaids, and angels. The gallery also has several standing files of works on paper to peruse. Ongoing. (Wilson)

Culture Cache 731 Florida; 642-2360. *Call for hours.* "The Virgin's Kiss: New Paintings by Oliver Arms." Through Sun/28.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. *Tues-Sat, 10am-6pm.* New paintings by Kyle McDonald and recent monotypes by Betty Merken. Through Sat/20.

Ebert Gallery 49 Geary, Fourth fl; 296-8405. *Tues-Sat, 11am-5pm.* "the project rm," film stills by Cindy Sherman. Through Sat/27.

Friday the Thirteenth West 331 Potrero; 863-2285. *Thurs-Sat, 1-5pm.* Recent paintings by Jimmy Lee Sudduth. Jimmy Lee Sudduth

critic's choice: art

Hometown Hero

Through Sat/27, Refusalon

The opening shot of Slater Bradley's new video piece, *Dead Man's Point*, shows a warning sign on the cliffs near Lincoln Park: "DEADMAN'S POINT People have fallen to their death from this point." The rest of the piece is made up of a rapid succession of clips, some of which interpret the sign in a morbidly literal way: a hiker ignores the warning and runs around near the cliffs; a surfer wipes out in the crashing waves; beached whales writhe and struggle on the sand. In other clips, Bradley makes a metaphor out of the dead man's point, reframing it as a place where decisions are made and events hang in uncertain balance. One long, uncomfortable shot is of the artist himself just after his girlfriend has broken up with him; the hiccupy sobs go on interminably as a long strand of drool drips from his mouth. It's a weirdly intense moment of self-examination and self-alienation. Plunged so deep into despair that he seems to have completely forgotten himself, his first thought is to point the camera at his own face and capture the moment for posterity. A similar moment occurs when Harmony Korine (writer of the 1995 film *Kids*) appears, lying in bed delivering an eloquent rant on his loathing of modern society. The emotions are genuine, but the scene still seems artificial; as Korine dares the world to give him more violence, more mayhem, more pollution, bloody noses, and death, it's not clear whether he is reading from a script for an audience or whether his extemporaneous outbursts are always this poetic. The finished film has the feel and style of an amateur student production but the weight of an epic; perhaps it signifies a kind of dead man's turning point in the trajectory of Bradley's own artistic career. *Tues.-Sun., 10 a.m.-6 p.m., 20 Hawthorne, S.F. (415) 546-0158.* (Lindsey Westbrook)



IMAGE FROM DEAD MAN'S POINT (1997-2000), BY SLATER BRADLEY

begin painting with mud on boards making art almost 90 years ago, gradually incorporating additives such as flour, coffee grounds, and house paint into his work. Sudduth's had minimal contact with the outside art world, and he's certainly never had any formal training, so it makes little sense to try to explain his paintings in the context of contemporary artists, or even "realism" in the art-historical sense. He sticks to familiar, comfortable subjects: dogs, cats, buses, the faces of people he's seen, and even a very charming mud-colored alligator with multicolored polka dots. His art can be spooky, or visionary, or cheerful, or inexplicable. But as an outsider artist, Sudduth creates his own artistic motivations and his own mythology. Through Sat/27. (Westbrook)

Gallery Paule Anglim 14 Geary; 433-2710. *Tues-Sat, 11-5:30pm.* Works by Leo Bersamini, Laura Dufort, and Tomas Nakada. Through Sat/27.

Gallery 16 1616 16th St; 626-7495. *Mon-Fri, 9am-5pm.* Works by Ben Polsky and Holli Schorno. Through Feb 28.

Brian Gross Fine Art 49 Geary; 788-1050. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* Recent paintings by Teo Gonzales. Through Sat/27.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* Recent paintings by Corda Eby and John Evans; "Modern Masters, Works on Paper," by several artists. Both exhibits through Sat/27.

Jack Hanley Gallery 395 Valencia; 522-1623. *Wed-Sat, 11am-6pm.* "On the Home Ground," recent paintings by Kent Iwemr. Through Feb 4.

Hosfelt 430 Clementina; 495-5454. *Tues-Sat, 11am-5:30pm.* "Phylum: New Pictures," by Richard Barnes; "Thirty Times the Length of My Breath," works by Orit Raff. Both exhibits through Sat/20.

Pasquale Iannetti 531 Sutter; 433-2771. *Mon-Sat, 10am-6pm.* Various works by European, American, and Mexican masters. Ongoing.

Jenkins Johnson Gallery 464 Sutter; 677-0770. *Tues-Sat, 10am-6pm; Sun, 11am-5pm.* Fifth Anniversary Group Exhibition. Through Jan 31.

Jennyjoy 49 Geary, Fourth fl; 398-2040. *Tues-Sat, 11am-5pm.* "Climax," the works of Sheila Pepe, Jessica Snow, Jonathan Hammer, Bill Durgin, Julian Hoerber, Amy Ellington, Jason Kleidosty, Twan Janssen, and Veronica Dejesus. Through Sat/27.

Jock McDonald Film Studio 1417 15th St; 282-6423. *Call for hours.* "Snap! Shots," photo surrealist painting on velvet by Laura Hazlett. Ongoing.

Robert Koch 49 Geary; 421-0122. *Tues-Sat, 10:30am-5:30pm.* New works by Gábor Kerekes and Tihámér Gyarmathy. Through Feb 24.

Linc Real Art 1 Otis; 503-1981. *Thurs-Sat, noon-5pm (or call for appointment).* Drawings and paintings by Tim Evans. Through Feb 13.

Michael Martin 251 Post; 217-0700. *Mon-Sat, 11am-5:30pm.* "Four," selected works by Linda Karshan, Ricardo Mazal, Rex Ray, and Sophie Smallhorn. Through Sat/27.

Meyerovich 251 Post, Fourth fl; 421-7171. *Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm.* Sculptures by Guy Dill and monotypes by Matt Phillips. Through Feb 10.

Mission Cultural Center 2868 Mission; 821-1155. *Tues-Fri, 11am-7pm; Mon and Sat, 11am-4pm.* "Mission: Possible," a group art installation by ex-offenders, victims, and survivors of violence, and community artists; "A Journey of Self Discovery," works by seniors at Washington High School on the topic of gender roles. Through Jan 31.

Scott Nichols 49 Geary, Fourth fl; 788-4641. *Tues-Sat, 11am-5pm.* Black-and-white photography by Rod Dresser. Through Feb 24.

111 Minna Gallery 111 Minna; 974-1719. *Call for hours.* "Novo Deus II," recent paintings by Doze Green. Through Jan 31.

Pond 214 Valencia; 437-9151. *Wed-Sat, 1-7pm; also by appointment.* Photographs by Jennifer Fiore and Permi Gill, video sketches by Saiman Li, and a multimedia installation by Terry Mason. See Critic's Choice.

Project Artaud 401 Alabama; 863-2141. *Tues-Sat, 11am-5pm.* "Re creation," mixed-media works by Allison Shields; "correction," wall painting by Nestor Kruger; "Badminton," installation by Kenneth Tin-Kin Hung. All exhibits through Feb 3.

Refusalon 20 Hawthorne; 546-0158. *Tues-Sat, 10am-6pm.* "Hometown Hero," video piece by Slater Bradley. See Critic's Choice.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 771-7020. *Mon-Sat, 11am-6pm.* "Anne Sanders. The Story of a Feeling," new work by Pierre Huyghe and Philippe Parreno. Through Sat/20. "Recess," a group show comprising work by eight individual artists and three artists' teams, encourages risk and creative liberation. The curators challenged artists to confront projects previously thought to be, as they phrase it in their exhibition statement, "too scary, too ambitious, too unambitious, too politically incorrect, too politically correct, too personal, too pretentious, too light, too big, too ridiculous or projects they conceived of as being impossible." In answer to this complex assignment, the artists inject the unruly and absurd into the familiar and traditional. Val F. Russell's *Virtual Tattoo, Part II* (a video projection layering graffiti onto stairs) explores the psychic parameters of space and entitlement, while Tania Vu's *Experiment* (a mass of English ivy, chart paper, solutions, electrodes, and electronics) defies traditional notions of art. Several works seem too contrived in this environ-

ment of creative abandon, but I consider them exceptions in an impressive show overall. Through Sat/20. (Wilson)

SF Photography Center 50 Scott; 554-9522. *Tues-Thurs, 3-10pm; Fri-Sat, 11-5pm.* "Creative Portraits," photographs by Paul Burke, Ron Martorano, and Judith Williams Sandoval. Through Jan 31.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. *Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm.* "Innovations," large-format works using various media. Through Sat/27.

Shapiro 760 Market, Ste 248; 398-6655. *Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm.* Photographs by Henri Cartier-Bresson (reception Feb 1, 5:30-7:30pm). Through Feb 24.

SomArts 934 Brannan; 552-2131. *Tues-Sat, noon-4pm.* "Making Time/Making Space," mixed-media monotypes by Barbara Abbott, Sandra Beard, Kate Curry, Yeung Ha, Ellen Kieffer, Valerie Magee, Judith Juntura Miller, Grace Purpura, and Merby Smullen. Through Sat/27.

381g 381 Guerrero; 255-1821. *Fri-Sun, noon-6pm.* New works by Dalek. Through Feb 11.

Terrain 165 Jessie, Second fl; 543-0656. *Wed-Sat, 11am-5:30pm.* "Of Nearby Stars and Distant Suns: Contemporary Artists Respond to the Phenomena of Light," mixed media. Through Feb 31.

3A Garage Architecture Gallery 27 South Park; 543-3347. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* "Form-uLA: Information Retrieval," sketches, digital drawings, and models by Los Angeles architects Kevin O'Donnell and Bryan Cantley. Through Sat/27.

Toomey-Tourell Fine Art 49 Geary; 989-6444. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* A two-person exhibition by Nathaniel Price and Ken Weathersby. Through Jan 31.

University of San Francisco Thacher Gallery, 2130 Fulton; 393-8003. *Mon-Fri, noon-5:30pm.* "Pencil and Paper," drawings by Samuel Fleming Lewis (reception Feb 1, 3-5pm). Through Feb 25.

Vorpal 393 Grove; 397-9200. *Tues-Sat, 11am-6pm.* "2001 an Art Odyssey," new paintings, sculptures, and works on paper. Through Feb 10.

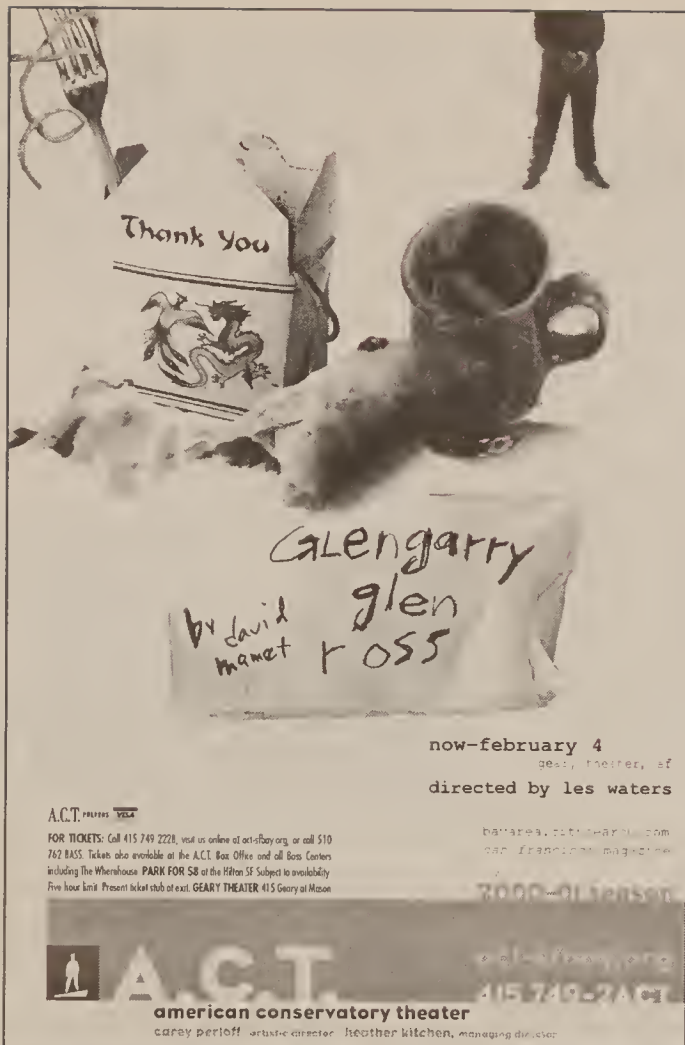
James Willis/Larry Evans 77 Geary; 398-7545. *Tues-Sat, 11am-5:30pm.* Recent paintings and drawings by Phe Ruiz. Through Sun/20.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. *Call for hours.* "Material Handling," new paintings by Deborah Orpello. Through Feb 24.

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. *Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm.* "Naked," juried art competition featuring the works of several artists. Through Feb 17.

Continued on page 86

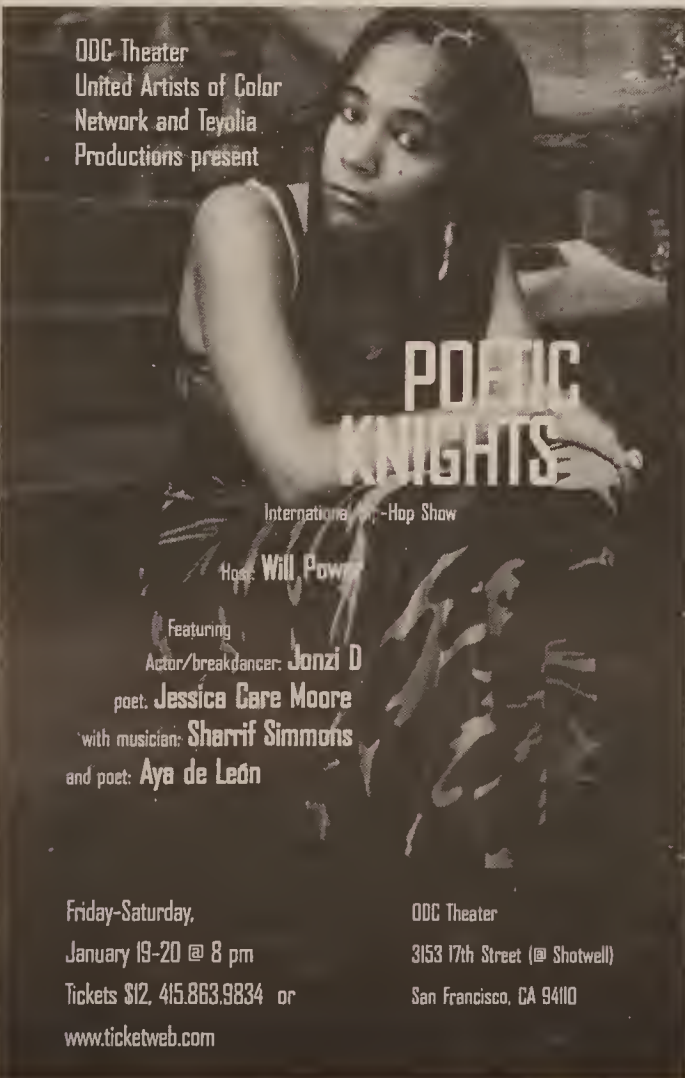


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theater, dance, spoken word,
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Galleries

From page 85

Alameda Historical Museum Gallery 2324 Alameda, Alameda, (510) 521-1233. Wed-Fri, Sun, 1:30-4pm; Sat, 11am-4pm. "Collage of Life: One Woman's Perspective," paintings, mixed-media work, and sculpture by N. Teddy Goldsworthy-hanner. Through Sun/28.

Alice Arts Center 1428 Alice, Oakland; (510) 238-7221. Call for times. "Land of Masks, Temples and Dolls," works by Victoria Chow Pearman, Shahara Godfrey, and Dana Zed. Through Mon/29. "Alice Arts Exhibition Series," 16 Oakland artists present works in various media. Through Feb 28.

Bay Area Center for the Consolidated Arts 1010 Murray, Berk; (510) 486-0520. Thurs-Sat, 10am-6pm. New works by Jim Melchert. Through Fri/26.

Crucible 1036 Ashby, Berk; (510) 843-5511. Mon-Fri, noon-10pm; Sat-Sun, noon-6pm. "Catalyst: A Juried Exhibition of Crucible Artists," a viewing of art by students, past and present. Through Jan 31.

Ihey! 4920b Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. "Celebration," East Bay artists exhibit various works. Through Feb 3.

Heritage Square Building 62nd St at Hollis, Emeryville; (510) 653-1655. Mon-Fri, 8am-6pm. "C18H24O2," a group show featuring works in various media; "Revealing/Concealing," various works (both receptions Sun/21, 2-5pm). Both exhibits through March 1.

Hollis Street Project 5900 Hollis, Emeryville; (510) 653-1655. Mon-Sun, 8am-6pm. "Insight Out," photographs by 11 northern California photographers; "Partially Nude," works by 10 Bay Area artists; "Scrambled Edge," an eclectic array of works by 11 artists (all receptions Sun/21, 2-5pm). Through March 1.

La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Call for hours. "Chiapas at Work: The Resilience of Maya Children," photographs by Ann Maley (reception Sat/20, 5:30-7:30pm). Through Feb 28.

Oakland Asian Cultural Center 388 Ninth St, Ste 290, Oakl; (510) 208-6080. Tues-Fri, 10am-7pm; Sat, 11am-3pm. Costumes and photographs of the Chinese Opera. Through Feb 15.

Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm. "Divorced from Reality," a collection of photographs by Filipina art trio the Mail Order Brides. Through Sat/27.

150 Frank Ogawa Plaza Broadway (between 15th Ave and Telegraph), Oakl; (510) 654-3197. "Little Wing," street paintings by Philip Krohn. Through Feb 1.

21 Grand 21 Grand, Oakl; (510) 444-7263. Thurs, noon-8pm; Fri-Sun, noon-6pm. "Evidence of Being," new works by Tim Lundholm. Through Jan 31.

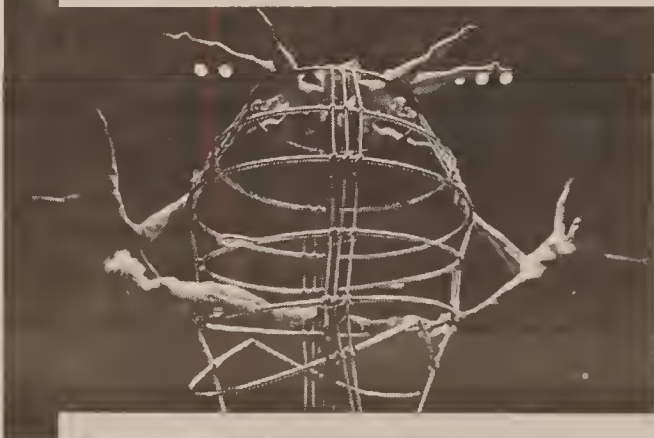
Women's Cancer Resource Center Gallery 3023 Shattuck, Berk; (510) 548-9286. Tues-Thurs, 1-7pm; Sat, noon-4pm. Acrylic paintings by Corinne Innis (reception Sat/20, 5-7pm). Through Feb 26.

critic's choice: stage

'Aeros'

Sat/20-Sun/21, Zellerbach Hall

If you've ever watched ballroom-dancing or gymnastics competitions, you may share my frustration with the brittleness and lack of nuances these athletes adopt as they go through their paces. The pasted-on smiles and the stop-on-a-dime finishes look so accomplished — and yet, so soulless. Italian impresario Antonio Gnechchi took this sorry state of affairs into his own hands and coaxed three American choreographers, Daniel Ezralow, David Parsons, and Moses Pendleton — all of whom share a decidedly popular bent and a smashing flair for the showy — to work with 15 athletes from the Romanian gymnastics team. The idea behind *Aeros* is that athletics and dance can thrive on common ground. Whether the twain indeed shall meet remains to be seen, but it's sure worth a try. Sat., 8 p.m.; Sun, 3 p.m., Bancroft at College, UC Berkeley, Berk. \$20-\$32. (510) 642-9988. (Rita Felciano)



David Hanbury stars in his solo show, a "rock musical" about different characters who subsequently own the same electric guitar.

Tallulah Curran Theatre, 445 Geary; 551-2000. \$33-57. Opens Wed/17, 8pm. Runs Tues-Sat, 8pm (also Thurs/18, Wed/24, Jan 31, Feb 7, 2pm); Sun, 2pm (also Sun/21, 7:30pm). Through Feb 11. See 8 Days a Week, page 60.

Bay Area

Fall Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$15.99-51 (previews \$35.50). Previews Fri/19-Sat/20 and Tues/23, 8pm; Sun/22, 7pm. Opens Wed/24, 8pm. Runs Tues, Thurs-Sat, 8pm (also Thurs and Sat, 2pm; no show Feb 2); Wed and Sun, 7pm (also Sun, 2pm). Through March 11. Lisa Peterson directs Bridget Carpenter's coming-of-age comedy about a sassy 14-year-old girl at a Catalina swing camp.

Picasso at the Lapin Agile Masquers Playhouse, 105 Park, Richmond; (510) 232-3888. \$12. Opens Fri/19, 8pm. Runs Fri-Sat, 8pm; Sun/28, Feb 11, Feb 18, 2:30pm. Through Feb 24. This play by comedian, actor, and playwright Steve Martin sets Pablo Picasso against Albert Einstein in a fervent battle of the wits in a Parisian bar.

Ongoing

Borscht Belt by the Bay A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50 (Thurs, pay what you can). Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Sun/28. A Traveling Jewish Theatre joins forces with Lisa Geduldig's Kung Pao Kosher Comedy for a fresh look at the Catskills tradition. Five Jewish comics — Sara Felder, Betsy Salkind, Jeff Raz, Dan Rothenberg, and Geduldig — appear on an alternating schedule throughout the month. On the opening program, Felder most directly invoked the spirit of Grossinger's, juggling to a tape of "Hava Nagila" performed by Mickey Katz. But things tended much more toward Bay than Borscht Belt as Geduldig and Felder both mined material (such as Jewish lesbian interpersonal politics) that would have been a *shunda* in the mountains. Salkind was the clear headliner on opening night, a young but veteran comic whose askew sardonic observations and dead-on animal imitations (particularly of a squirrel devouring matzo) provided the brightest moments. The performers sometimes seem to be

straining for a nightclub atmosphere, but this is an enjoyably whimsical slot-filler in ATJT's season. (Rosenstein)

Destin@ation.SF Victoria Theatre, 2961 16th St; 863-7576. \$25. Fri/19-Sat/20, 8pm; Sun/21, 7:30pm. Spectacles Productions presents its latest musical, featuring lavish costumes and special lighting effects.

Glenarry Glen Ross Geary Theater, 415 Geary; 749-2228. \$15-61. Tues-Sat, 8pm (also Wed and Sat, 2pm; no 2pm show Wed/17); Sun, 2pm (no show Jan 28). Through Feb 4. See "Slippery," page 47.

The Gondoliers Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. \$15-36. Fri/19-Sat/20, 8pm; Sun/21, 2pm. Lamplighter Music Theatre presents Gilbert and Sullivan's effervescent play set in Venice.

A Grand Night for Singing New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Thurs/18-Sat/20, 8pm; Sun/21, 2pm. The New Conservatory Theatre Center presents Rogers and Hammerstein's musical revue.

Great Religions of America The Marsh, 1062 Valencia; 826-5750. \$15-17. Thurs-Sat, 8pm. Through Feb 3. Charlie Varon directs an extended run of Frank Wortham's play about sex, fashion, drugs, guns, virgins, and rock stars.

Harold's Death Il Teatro 450, 449 Powell; 433-1172. \$15-20. Fri-Sat, 8pm; Sun, 7pm. Through Feb 10. Working Women Festival 2001 presents Kate Moira Ryan's play about a 17-year-old girl's discovery of her identity, gender, and sexuality in the most unexpected of families.

Mamma Mia! Orpheum Theatre, 1192 Market, 512-7770. \$33-75. Tues-Sat, 8pm; Sun, 7:30pm. Through Feb 17. I can't admit to ever having been an ABBA fan, so I was amazed at how many of the group's 22 songs featured in this smash London musical were completely ingrained in my consciousness. Catherine Johnson's book, centered on a wedding on a Greek island, is an amusing trifle but often quite clever in working in these familiar songs. Given the high camp factor, what's surprising is just how effective these tunes are theatrically, and under Phyllida Lloyd's playful direction the evening has a joyous, megawatt energy more typical of old-time musical comedy. This U.S. premiere features a marvelous cast, spot-on musical direction by Edward G. Robinson, and a simple but luscious production design

Continued on page 88

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviews are Robert Awila, Kim Brooks, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belamir. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Personal Instrument New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$17-20 (previews \$15; Thurs/18, pay what you can). Previews Wed/17-Fri/19, 8pm. Opens Sat/20, 8pm. Runs Wed-Sat, 8pm. Through Feb 10.

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Saturday, January 27th at 9:15 pm
at the Yerba Buena Center for the Arts
* Special guest Bobby Seale,
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**GOOD KURDS, BAD KURDS:
NO FRIENDS BUT THE MOUNTAINS**
BY KEVIN MCKIERNAN, 79 min.

Acclaimed freelance journalist Kevin McKiernan's provocative film lensed by legendary cinematographer Haskell Wexler. GOOD KURDS, BAD KURDS brings sharp clarity to a complicated history while providing disturbing insight into both US immigration and foreign policy.

Saturday, January 27th at 7 pm
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Opening Night

6:30 p.m.

BREAD AND ROSES

Reception to follow

26

FRI

9:30 a.m.
(morning youth screening)

PUBLIC ENEMY

* Special Guest Bobby Seale,
Co-founder Black Panther Party

7:30 p.m.

LONG NIGHT'S JOURNEY INTO DAY

* Filmmakers Deborah Hoffmann
and Frances Reid present

6:30 p.m.

THE DIPLOMAT

* Filmmaker Tom Zubrycki present
9:00 p.m.
PRIPYAT

27

SAT

7:00 p.m.

**GOOD KURDS, BAD KURDS:
NO FRIENDS BUT THE MOUNTAINS**

* Filmmaker Kevin McKiernan present

9:15 p.m.

PUBLIC ENEMY

* Special Guest Bobby Seale,
Co-founder Black Panther Party

5:00 p.m.

PRIPYAT

7:15 p.m.

CRAZY

9:15 p.m.

BREAD AND ROSES

2:00 p.m.

TRADE OFF

* Filmmaker Shayo Mercer present
preceded by
MADE IN THE YOUTH S.A.
7:00 p.m.
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stage calendar

theater, dance, spoken word,
comedy & performance

Ongoing

From page 86

by Mark Thompson. It's a bubble-gum evening to be sure, but of very high quality and enormous fun. (Rosenstein)
Mission Magic Mystery Tour Enreka Theater, 215 Jackson; 392-4400. \$24-30. Wed-Sun, 8pm (also Sun, 3pm; no show Wed/7, no evening show Feb 11). Extended through Feb 11. In this multicultural menudo of a city, the battle between old and new, rich and poor, mainstream and minority continues nowhere more dramatically than in the Mission. Who better to come to theatrical terms with such a complex world than our own Mission homeys Culture Clash? The *Mission Magic Mystery Tour* provides snapshots of residents ranging from political activists and transsexual prostitutes to low-riding *vatos* and dying theater artists. Herbert Siguenza, Ric Salinas, and Richard Montoya are tremendously gifted performers, but their often curiously undramatic material here gives them few opportunities to engage their substantial chops. The piece seems almost frantic to serve as witness, documenting a parade of Mission notables via either name-dropping or incarnation. But in taking on their home turf, the Clash seem to have lost a

lot of their comic objectivity, and the choppy results only fitfully capture the spirit of this haunted, compelling place. (Rosenstein)
Oil! — Chapter One: 'The Ride' Magic Theatre, Fort Mason Center, Bldg D; 437-6775. \$20-22. Tues-Sat, 8:30pm; Sun, 3pm. Through Sun/28. Word for Word presents the first chapter of Upton Sinclair's play about the California oil boom. See "Slippery," page 47.
• **Rhinoceros** Theatre Rhinoceros, 2926 16th St; 861-5079. \$15-20. Wed-Sat, 8pm; Sun, 7pm (also Sun/21, Sun/28, Feb 4, 3pm). Through Feb 10. There's a sickness afoot: rhinocerositis. And it's become a regular epidemic. Symptoms include an uncontrollable penchant for razor scooters and cell phones. As a public health alert, Theatre Rhinoceros offers a boisterous staging of Ionesco's alternately hilarious and horrifying tale of conformity run rampant. But more than the title makes this an appropriate match of subject and venue. In a timely stroke of self-reflection, director Colman Domingo sets the action in the Mission District of the present day, Theatre Rhino's backyard and the place where San Francisco's own metamorphosis has been most apparent and heated. The faithful rendering of Ionesco's text is remarkably apt, while unconventional casting (several of the male and female roles are reversed, including that of the main character, Berenger, winningly played by Alexis Lezin) releases some dramatic effects that amuse and intrigue while never upstaging the play's themes. Lezin and P.A. Cooley head a bodacious cast of budding perissodactyls. (Avila)
Serial Murderess, a Play in Three Acts Venue 9, 252 Ninth St; 289-2000. \$12-15. Fri/19-Sat/20, 8pm. Writer-performer Amanda Moody presents a triptych of women who make murder a habit. Moody inhabits Erzebet, the 17th-century Transylvanian countess whose passion for preserving her youth and beauty led her to kill 672 women and girls to bathe in their blood; Ruth, a 19th-century English housewife who "helped along" 27 husbands and children to insure a steady income; and Joan, a current-day prostitute about to be electrocuted for the murders of her clients. Moody, an accomplished singer, is also a gifted and versatile actor, but these pieces are often dramatically static, having little to drive them beyond the complex personalities at their core. Director Melissa Weaver and costume designer Jennifer Trammell create lush, iconic images, and Moody is riveting when she has a story to tell, but too often these word arias are more song than substance. (Rosenstein)
Stomp Marines Memorial Theater, 609 Sutter; 771-6900. Tues-Fri, 8pm (also 1pm last Wed of each month); Sat, 5 and 9pm; Sun, 3 and 7pm. No performances Feb 27 or March 27. \$25-45. Open-ended. The crashing, pounding synchronicity of the percussion-dance-performance event *Stomp* is now shaking up the Marines Memorial Theater

on an ongoing basis, with Bay Area artists, including San Franciscan Sophia Sharp, making up a portion of the cast.
Teatro ZinZanni: Love, Chaos, and Dinner Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery; 438-2668. \$125-140. Wed-Sat, 6:30pm; Sun, 5:30pm (no performances Feb 11 or Feb 15). Open-ended. This mix of "love, chaos, and dinner" in a beautifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff and close encounters with talented dancers, comedians, singers, and acrobats.
The Vagina Monologues Alcazar Theater, 650 Geary; 433-9500. \$30-55. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm. Through March 4. Nell Carter performs in Eve Ensler's play.
Young Zombies in Love Next Stage, 1620 Gough; (510) 982-0433. \$8-15. Fri-Sat, 8pm; Sun, 7pm. Through Feb 3. Emerald Rain Productions presents a comedic, pop/rock musical about the twisted relationship of two teenagers from Tombtown.

Bay Area

The Illusion Marin Theatre Company, Sali Leiberman Studio Theater, 397 Miller, Mill Valley; (415) 388-5208. \$10-20. Thurs-Sat, 8:15; Sun, 7:15pm (also Sun/28, 2:15pm). Through Sun/28. Finding a new home at Marin Theatre Company's studio theater, foolsFURY is reprising its San Francisco production of this wonderfully rich script freely adapted by Tony Kushner from Pierre Corneille's *L'illusion comique*. Coming to the cave of the magician Alcandre, the aging and ailing Pridamant seeks a reconciliation with his estranged son. Alcandre shows him a series of visions purporting to be his son's life, ensnaring Pridamant (and us) in a dense web of theatrical, romantic, and philosophical illusions. Kushner's language bubbles with faux 17th-century lushness, and the play's lively wit plumbs ever deeper into the true nature of love. Katiopi Eleni, Corie Henninger, and David Mendelsohn handle the language and its subtexts beautifully, and director Ben Yalom finds a formalized physical grammar that befits the neoclassical form. The evening only occasionally finds its comic punch, and several performances falter, but this is a thoughtful rendering of a delightful piece of theater. (Rosenstein)
Indiscretions Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$24-40. Tues-Thurs, 7:30pm (also Thurs/25, 1pm); Fri-Sat, 8pm (also Feb 3, 2pm); Sun, 2 and 7pm. Through Feb 4. Amy Glazer directs Jean Cocteau's dark comedic play about a dysfunctional family embroiled in incestuous and tragic relationships.

dance

Tara Brandel Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Fri/19, Feb

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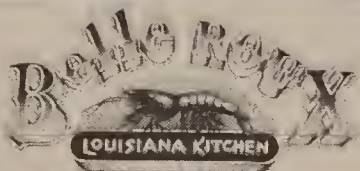
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16, March 16, 8pm. \$5-10 (no one turned away for lack of funds). Brandel's dance ritual *Breath* is written on air. Using rhythmic breath work, a cappella singing, spoken word, and the breath-requiring movement of modern and aerial dance, *Breath* draws from the experiences of lesbian women and posits a vision of community made rich through archetypal feminine imagery. (Belmar)

'Mistura Brasileira IV' Cowell Theater, Fort Mason Center, Marina at Buchanan; 441-3687. Fri-Sat, 8pm; Sun, 2pm. \$10-25. For this year's annual showcase of traditional and contemporary Brazilian dance and music, visiting dance and drumming troupe Nicinha Raizes appears direct from Santo Amaro in Bahia. The group performs dances steeped in the Afro-Brazilian cultural and spiritual traditions alongside dances by the showcase director, Conceição Damasceno, and her Damasceno Dance Company; Edson Escovao's capoeira moves; and Beto Guimarães's frevos. Note to the power companies: There should be no shortage of energy. (Belmar)

'SQUAD 2001' Thick House, 1695 18th St; 401-8081. Thurs-Sat, 8pm. \$15-20. It's too bad that the standup comedy scene has kind of died off without anything like cabaret theater to take its place. Somewhere there has to be room (and an audience) for the quirky originality of Diane Shields and her Squad cohorts, Katie Moremen and Suzannah May. Their current program has them performing in the minuscule Thick House, where two leaps across the stage bounces them off the wall. Not good. Even though Squad's ingenuousness is primarily linguistic, movement accentuates its writing and structures its wit. It's refreshing to see how this trio keeps coming up with ways of taking on the American way of life — including vacations in paradise (*Leisure Lost*) and life in credit land (*Debt*). Though Shields's new solo, *Physics of a Delicate Nature*, needs sharpening, it shows her at her most philosophical and resilient yet. How about a joint program sometime between Joe Goode's Performance Group and Squad? (Felciano)

'Vinyl Garden' cell space, 2050 Bryant; 752-5911. Thurs-Sat, 8pm. \$10. Modern dance choreographer Christy Funsch has been gradually inching her way toward a full evening of her work, and that day has arrived. Having emerged in the mid 1990s as a dancer of note in the work of Nesting Dolls, Mary Armentrout, Maxine Moerman Dancetheatre, and others, Funsch has come up with a modest repertoire of dance pieces that showcase her technical abilities as well as her performative charms. *Vinyl Garden* features the rock and roll-inspired *After the Kiss* (1999) and the premiere of *Daisy*, a piece for six dancers that explores gesture and innocence lost. (Belmar)

Yaelisa and Caminos Flamencos ODC Theater, 3153 17th St; 863-9834. Sun/21, March 18, April 15, 7pm. \$10-14. The company continues its flamenco dance and music series into 2001.

Bay Area

Abhinaya Dance Company of San Jose Mexican Heritage Theater, 1700 Alum Rock, San Jose; (408) 983-0491. Sat, 7pm. \$10-25. To increase awareness of domestic violence in the South Asian community, Abhinaya artistic director Mythili Kumar performs *Jagriti*, *Awakening*, a solo of her own choreography, with music by Asha Ramesh and additional dancers from the company portraying the women of Indian mythology and society.

'Aeros' Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. Sat, 8pm; Sun, 3pm. \$20-32. See Critic's Choice.

Dance Theatre of Harlem Memorial Auditorium, Stanford University, Serra St, Stanford; (650) 725-ARTS. Fri-Sat, 8pm (also Sat, 2:30pm). \$32-46. The company performs a selection of repertoire that includes the works of George Balanchine, John Taras, Michael Smuin, and Geoffrey Holder.

performance

'Blackballin' Open Arts Circle, 530 E Eighth St, Oakl; (510) 534-9529. Fri-Sun, 8pm. \$8-10. Through Sun/28. The Oakland Public Theater presents Rickerby Hind's play about professional sports.

'Electra' Venue 222, Phelan and Judson; 239-3132. Fri-Sat, 8pm (also Sun/28, 2pm). \$5-10. City College of San Francisco presents

Sophocles' classic play, directed by Lisa Busby and adapted by Frank McGuinness.

'For Colored Boys ...' Theatre Rhinoceros, 2926 16th St; 861-5079. Fri-Sat, 8:30pm. free. Johari Jabir directs Marvin K. White's choreopoem about African American gay men.

'Girls Just Wanna Have Fun' Aunt Charlie's Lounge, 133 Turk, 441-2922. Sat, 10pm and midnight. Free. Through Sat/27. Kristy Cruise hosts a drag cabaret.

'Gangster Musical' Bayfront Theater, Fort Mason Center, Bldg B, Third fl; 474-8935. Fri, 8pm. \$12. Gerri Lawlor and Rafe Chase direct this musical narrative set in the 1930s.

'Good Guy/Bad Guy' The Lab, 2948 16th St; 864-8855. Thurs-Sat, 9:30pm. \$7-15. Through Sat/27. See 8 Days a Week, page 60.

'Human Nature' New College Cultural Center, 766 Valencia; (510) 848-1985. Fri-Sat, 8:30pm. \$12. The X-plicit Players of Berkeley present nude ritual performances that focus on the many states of the body.

'Legacy for LoEshe' Center for African and African American Art and Culture, 762 Fulton; 928-8546. Sat, 8pm; Sun, 3pm. Call for price. The Center for African and African American Art and Culture presents Donald E. Lacy's play advocating nonviolence, inspired by the death of Lacy's 16-year-old daughter LoEshe.

Mikl-em and Jack Toolin 21 Grand, 21 Grand, Oakl; (510) 444-7263. Fri, 8pm. \$5-10. Performance artists Mikl-em and Jack Toolin present pieces that combine theater, spoken word, and visual arts.

'My Own Private Sukipratta' Theater of Yugen/Noh Space, 2840 Mariposa; 646-0868. Wed-Sun, 8pm. \$7-12. Through Sun/28. The 18 Mighty Mountain Warriors, an Asian Pacific Islander American comedic theater troupe, present an original performance about a mythical Asian nation.

'Poetic Knights' ODC Theater, 3153 17th St; 626-6745. Fri-Sat, 8pm. \$12. The United Artists of Color Network and Teoyila Productions present a night of theatrical hip hop, featuring actor and break-dancer Jonzi D; poet Jessica Care Moore; and poet-musician Sharif Simmons.

'Strip It' Bayfront Theater, Fort Mason Center, Bldg B, Third fl; 474-8935. Fri, 10:30pm. \$7. In this audience-led performance five improvisors play 10 characters in 10 settings.

'Viva Variety XIV' Theatre Rhinoceros, 2926 16th St; 863-0741, ext 2. Tues, 8pm. \$20. Make It So Productions presents a variety show performance to benefit the Marin AIDS Project featuring tap dancers, fiction and spoken word readings, and live music performances.

Bay Area

'Marco Paolini' UC Berkeley, Dwinelle Hall, Room 155, Berk; (415) 879-4242, ext 18. Sat, 7:30pm. \$10 general; free for UC Berkeley students, staff, and faculty. A performance in Italian and English follows Marco Paolini on his theatrical itinerary.

'Morning, Noon and Night' Osher Marm Jewish Community Center, 200 N San Pedro, San Rafael; (415) 479-2000. Sun-Mon, 7:30pm. \$24-28. See Critic's Choice in Events.

'Waiting for Godot' La Val's Subterranean Theater, 1834 Euclid; (510) 234-6046. Fri-Sat, 8pm. \$8-12. Through Feb 3. Yoni Barkan directs Samuel Beckett's apocalyptic absurdist play.

comedy

Blue Bear Theater Fort Mason Center, Bldg D, Second fl; 885-5678. Sat, 8:30pm: Flash Family presents an improvisational comedy showcase, \$7-14.

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: open mic with host Tony Sparks, free.

Buchanan Grill 3653 Buchanan; 563-2802. Mon, 9pm: SNAFU Improv Comedy, \$2.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, 8pm: All-Pro Comedy Showcase, \$7. Thurs and Sun, 9pm; Fri-Sat, 8 and 10pm: Joe Rogan, with Mike Uryga and Laura House, \$13-15.

Double Play Bar 2401 16th St; 643-8118. Fri, 8:30pm: Hyena Comedy Showcase, starring graduates from the Comic Monologue class at UC Berkeley Extension, \$5.

400 Club 400 29th Ave; (510) 261-1108. Wed, 9pm: open mic with host Tony Sparks, free.

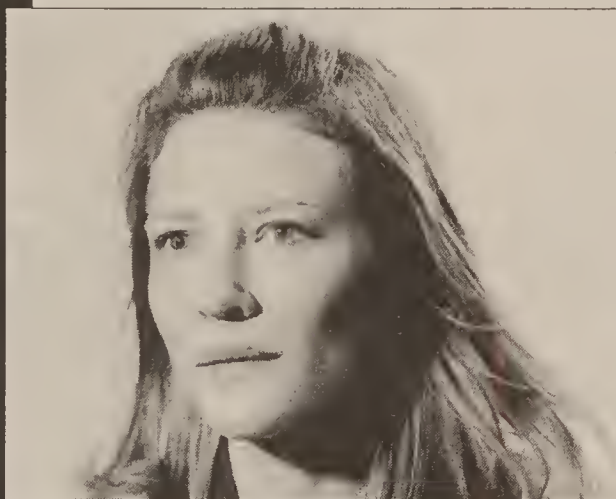
Java Source 343 Clement; 541-5610. Tues, 9:30pm: Laffaccino Comedy Open Mike,

critic's choice: film

'The Gift'

Southern Gothic

This creepy little picture goes a long way toward repairing the damage Sam Raimi did with that ill-fated Kevin Costner baseball melodrama. That said, you won't see anything terribly original in *The Gift*; though Billy Bob Thornton and Tom Epperson (who previously collaborated on *One False Move*) wrote their script years ago, the plot echoes a number of recent releases, including *What Lies Beneath* and *Stir of Echoes*. Psychic Annie Wilson (Cate Blanchett, strikingly believable as a single mom in pleated stretch pants) does "readin'" for the colorful characters who populate sleepy Brixton, Ga., including head-case Buddy (a grating Giovanni Ribisi, whose overacting doesn't hold up well next to Blanchett's exquisite subtlety) and human punching bag Valerie (Hilary Swank, who recycles her Brandon Teena accent). Valerie's thug husband Donnie (Keanu Reeves) handily terrorizes the Wilson family in the film's first half, but when a local rich bitch (Katie Holmes) goes missing, real spooky stuff of the unearthly variety be-



gins to infiltrate Annie's world. Chances are you'll figure out the identity of *The Gift*'s mystery villain long before any of the characters do, but the by-the-genre-handbook story line (including déjà vu moments like a waterlogged ghost who won't rest until justice is done ... paging Michelle Pfeiffer ...) is elevated by Raimi's expert ability to command the setting (pickup trucks, feathered hair, honey-dipped Southern twangs) and the atmosphere (oozing fog and Spanish moss, eerie fiddlin' on the soundtrack). Small-scale tales of gruesome evil are pretty scarce in these romantic comedy- and epic-heavy times, and *The Gift* provides an enjoyably chilling night out at the movies. Perhaps more important, this Costner-less picture should reassure Raimi fans that the *Evil Dead* auteur is back on track, with *Spider-Man* lurking in the wings. (Cheryl Eddy)

with host Nick Leonard, free.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.

Piaf's 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Cheril Vendetti, featuring Janis Lipton, Mary C. Matthews, Annette Stone, John Doyle, and Bridget Schwartz, \$5.

Punch Line 444 Battery; 397-4337. Wed-Thurs, 9pm: Punch Line Comedy Allstars, featuring Luenell, \$8. Fri-Sat, 9 and 11pm: Tommy Davidson and Luenell, \$20. Tues, 9pm: Greg Giraldo and Scott Silverman, \$8.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: S.F. Comedy Beat, with comedy, improv, and music, \$7.

Bay Area

Fourth Street Tavern 711 Fourth St, San Rafael; (510) 456-4828. Wed, 7pm: Comedic Improv with the Canibals at High Tea, free.

Jazz Performance Center 1801 Jefferson, Oakl; (510) 982-0490. Sat, 8:30pm: All Pro Comedy Showcase, \$5.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Border Cantina 1198 Folsom; 626-0414. Rene Van hosts an all-women spoken word performance, 11pm, \$5.

Brainwash Cafe 1126 Folsom; 864-3842. Spoken Word Salon, with host Diamond Dave Whitaker and featuring Tommy Avicelli-Mecca, 8pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Judith Tannenbaum and Ruth L. Schwartz discuss and read their poetry, 7:30pm, \$2 donation. La Peña Cultural Center and Café 3105 Shattuck, Berk; (510) 849-2568. Café Poetry with guest host, 8pm, \$3. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry Slam with host Charles Ellik, 8:30pm, \$5.

Thursday: Black Dot Cafe 2330 International, Oakl; (510) 533-6629. Spoken word by Black Dot Artists Collective and open mic, 9:30pm, \$3. Café Firenze 2116 Shattuck, Berk; (510) 644-0155. Featuring Ayodele Nzinga, with host Mark States, 7pm, free.

Diesel, A Bookstore 5433 College, Oakl;

(510) 653-9965. Spiritual teacher Lama Surya Das speaks about Buddhism, 1pm, free. Garden House Café 3117 Clement; 668-1640. Open mic, 8pm, free. Jon Sims Center for the Arts 1519 Mission; 554-0402. A night of readings by Thom Gunn and Dan Bellm, 8pm, \$5-10. Mambo Mambo 1803 Webster, Oakl; (510) 832-9422. Poetry Slam and open mic hosted by Sonia and Nisa, 8pm, free.

Friday: Barnes & Noble 280 Metro Center, Colma; (650) 870-1516. Spoken Word Slamma Jamma, featuring open mic poetry, drama, essays, comedy, and music, 7:30pm, free. Cafe International 508 Haight; 552-7390. A night of readings by Frank Moore, with host Kirk Lumpkin, 8pm, free. La Peña Cultural Center and Café 3105 Shattuck, Berk; (510) 849-2568. "Collective Soul 3," BLU Magazine presents a night of spoken word, hip-hop, and soul, 8pm, \$7. San Francisco Zen Center 300 Page; 863-3136. Susan Moon and Norman Fischer read their poetry and prose, 7:30pm, free.

Sunday: Paradise Lounge 1501 Folsom; 621-1911. Readings by Dani Montgomery and Connie Morgenstern, followed by open mic, 8pm, free.

Monday: Notes from the Underground 2399 Van Ness; 775-7638. Celebration of the Word, hosted by Jeanne Powell and featuring Jonathan Oak Standiford, 7:30pm, free.

Tuesday: Black Repertory Theater 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents poetry, spoken word, and comedy, 8pm, donations accepted. Rockin' Java 1821 Haight; 831-8842. Open Mind Open Mic with Carvell, 8pm (sign up at 7:30pm), free. The Beanery 2925 College, Berk; (510) 549-9093. The Whole Note Series, with host Jesse Beagle and featuring Vince Sorti and Bob Booker, 7pm, free.

Susan Gerhard, Michelle Goldberg, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. See Movie Clock, page 97, for theater information. Due to the Martin Luther King holiday, some bookings were unavailable at press time.

San Francisco Independent Film Festival

The third annual San Francisco Independent Film Festival (a.k.a. SF Indiefest) runs through Jan. 21. Venues are the Lumiere Theatre, 1572 California, S.F.; Digital MovieHouse at Bohemia Lounge, 1624 California, S.F.; and Fine Arts Cinema, 2451 Shattuck, Berk. All times are p.m. unless otherwise indicated. For tickets and information call (415) 820-3907 or check www.sfndie.com.

Wed/17

Lumiere "Let There Be Rock" shorts program 8. Black Eyed Dog 7:30. Dropping Out 9:45.

Digital MovieHouse "Eveo screenings" (free) 4. Hunger 6:10. Superstarlet A.D. 8:30.

Thurs/18

Lumiere East of A S.O.S. Every Day Here 7:15. The Auteur Theory 9:30.

Digital MovieHouse "Eveo screenings" (free) 4. Won't Anybody Listen 6:35. Down Time 8:30.

Fri/19

Fine Arts Dog Story 7:30. The Strange Case of Señor Computer 9:30.

Sat/20

Fine Arts Down Time 3. 900 Women S.15. Citizen James 7:25. Dropping Out 9:30.

Sun/21

Fine Arts North Beach 2:30. Black and Gold 4:40. East of A 6:50. The Auteur Theory 9:15.

Opening

The Amati Girls With the release of her first

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman,

Continued on page 90

Opening

From page 89
feature film, writer-director Anne DeSalvo (*Women Without Implants*) seems destined to return to the realm of the Lifetime Network for Women from whence she came. This drolly heartwarming debut focuses on the relationship between four sisters (Sean Young, Dinah Manoff, Mercedes Ruehl, and Lily Knight) and the trials and tribulations of their close-knit Catholic, Italian American family. While there are a few funny exchanges within the large ensemble cast (which includes Paul Sorvino, Mark Harmon, and Cloris Leachman), they are quickly buried under a pile of heavy-handed, tug-at-your-heartstrings clichés. In its desperate attempt to uplift audiences, *The Amati Girls* bombards viewers with sappy sentimentality and unbelievable changes of heart at every turn. Neglectful fathers and chauvinist husbands are redeemed, splitting couples are reunited, and everyone lives happily ever after in this cinematic *Chicken Soup for the Soul*. (1:31) (Sabrina Crawford)
♦ **The Gift** See Critic's Choice. (1:52)
Megacities Lacking a cohesive structure or unifying theme, yet graced with stunning cine-

matography, *Megacities* is better suited to heavily art-directed coffee-table format than hard-hitting documentary. Michael Glawogger has apparently dropped in on the megacities in question — Bombay, Mexico City, Moscow, and New York — in a voyeuristic search for squalor. In a particularly harrowing yet visually arresting moment, a single mother-prostitute struts her stuff for an all-male audience that is given free rein with her body. But these episodic scenes are drained of their power as we move to staged meetings with New York and Moscow street urchins. Glawogger's subject choices seem arbitrary and his treatment superficial, ultimately causing us to question whether he has any interest at all in the humanity of those he photographed. (1:30) *Roxie*. (Caroline Libresco)
The Pledge Though it's yet another yarn about a weary detective who agrees, before retiring, to take one last case, Sean Penn is directing, and Jack Nicholson heads a star-filled cast that includes Benicio Del Toro, Aaron Eckhart, Helen Mirren, and Vanessa Redgrave. Here's hoping. (2:04)
Restless This film rightfully boasts of firsts: first U.S.-China coproduction, first English-language film set in contemporary Beijing, first time (in a movie or otherwise) anyone

was allowed to skateboard in the Forbidden City. American writer-director Jule Gilfillan, who attended both USC and the Beijing Film Academy, not surprisingly focuses her film on twentysomethings living in Beijing — but the film spreads itself thin trying to keep up with two barely intertwined plotlines. White girl and three-year Beijing resident Leah Quinn (Catherine Kellner) seeks revenge on her cheatin' (white) boyfriend, only to meet a Chinese guy who really floats her boat — until he accuses her of making China her "personal Disneyland." Though Leah is the main character (complete with weepy chick rock on the soundtrack whenever she's upset), the other half of *Restless*, which follows Chinese American California dude Richard (David Wu) on a reluctant first trip to Asia, is the more involving — it's too bad Gilfillan couldn't have narrowed her focus and made this story the whole of the film. Still, *Restless*'s cross-cultural accomplishments are admirable, and the film offers Westerners an uncommon glimpse into the sights and sounds of contemporary Beijing. (1:38) *Fair Star*. (Eddy)
♦ **Snatch** See Movie Clock, page 97. (1:43) *Oaks*.

Continued on page 92

Feeding frenzy

By Patrick Macias

Until George Romero gets off his duff to make another movie in the *Night of the Living Dead* mold, the Hong Kong horror-comedy *Bio-Cops* is only too happy to indulge the ol' zombie jones. While sane folks will probably find this unofficial sequel to 1998's *Bio-Zombie* pretty goddamn painful, the trash-film contingent will cheer for its generous helpings of bad taste and plentiful gore effects (signature marks of producer Wong Jing, H.K.'s top exploitation purveyor.) At a top-secret U.S. military installation in Texas, attempts to create a new breed of "Painless Warriors" for deployment in the Middle East have backfired. Test subjects turn into hungry zombies who put an infectious bite on their scientist-creator, who then carries the disease overseas to Hong Kong.

Before long, police officer Stephen Fung arrests a troublemaking triad gang and places them into a cell right next to the testy zombie-to-be (warning to genre purists: here living death makes one superstrong as well as superhorny). All hell breaks loose inside the prison as the talky self-proclaimed "Zombie King" leads his growing minions to a human picnic, while outside local gangsters demand the release of their impounded brothers. Rising to the challenge, Fung teams up with beanpole hood Sam Lee (who starred in both *Bio-Zombie* and the acclaimed *Made in Hong Kong* and appears here in a dazzling Jesus-print shirt); together they blast their way out of this Z-movie premise with the aid of heavy artillery, pistol-packing girlfriends, and flammable gas-inflated condoms. More than half of the film consists of shots of gyrating zombies shuffling down darkened corridors, pausing occasionally to graphically munch on disembodied limbs. The other half is made up of stupefying dialogue like "heaven is inside woman's pussy" and "zombies are not busybody" (and this from screenwriter Szeto Cheuk-Hon, who also coscribed the beloved *Zu: Warriors of the Magic Mountain*).

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KEVIN THOMAS, *Los Angeles Times*

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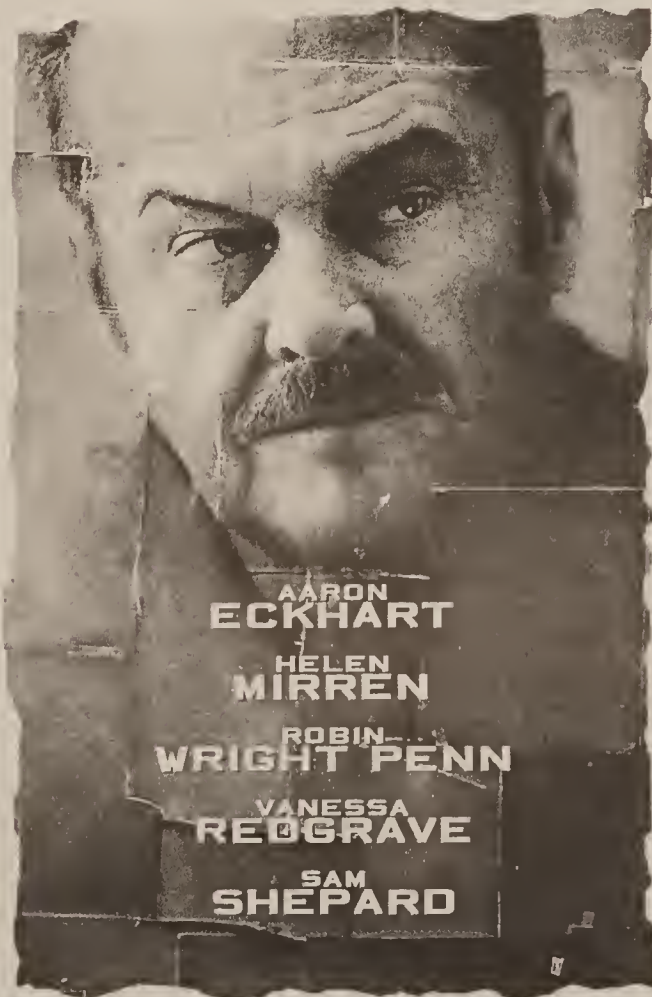
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film
calendar first runs, rep films, & movie clock

Opening
 From page 90

Yi Yi See "Life's Work," page 45. (2:53)
 Rafael, UC Theatre.

Ongoing

All the Pretty Horses (1:52)
Antitrust An ace computer programmer (Ryan Phillippe) recruited out of college by a Bill Gates doppelgänger (Tim Robbins) begins to notice a few shady things back at the corporate compound. Despite the warnings of Hot Waif No. 1 (Claire Forlani) and Hot Waif No. 2 (Rebecca Leigh Cook), our hero starts sticking his nose where it doesn't belong, and soon enough, he's being chased down dimly lit halls by thugs. It'd be appropriate if the first new release of 2001, a year traditionally associated with technological anxiety, were actually an action thriller about information-age paranoia. But all the new economy trappings and that faux populist ending can't hide the fact that what *Antitrust* is really about is photogenic pussies. Precious attention is paid to properly lighting pretty faces while those pesky suspense elements wither away amid tortoise-speed pacing and oh-so-convenient plot twists. The film's Silicon Valley subject matter may be torn from today's headlines, but the lack of both action and thrills amid actors striking poses suggests a modus operandi as old as the Hollywood hills. (1:43) Colma, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley, (Fear)

Before Night Falls Doing everything in the biopic format that an old hack like Oliver Stone would not, Julian Schnabel transcends the genre and creates a dreamwork almost worthy of its inspiration, Cuban author Reinaldo Arenas. This is Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur

has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity (Johnny Depp looks great in a dress, but Sean Penn could use some help with his Cuban-speaking-English accent) to make you feel you've been pleasantly dosed. Spanish heart-throb Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip — from heady revolution to homosexual backlash, and the actor, whether behind bars or beachside, brings Arenas's humor and pathos to life. (1:13) (Gerhard)

Best in Show (1:30)
Billy Elliot (1:50)
Bio-Cops See Tiger on Beat. (1:40) **Four Star. Cast Away** *Cast Away*, which throws Tom Hanks at the mercy of the elements, is like *The Worst Case Scenario Survival Guide* Movie: full of useful tips, offering vicarious airport-read thrills, but incapable of viewing experience as anything more than a series of logistical snafus to be solved. In the duel between ordinary man and extraordinary adventure, ordinary wins: Hanks and director Robert Zemeckis (*Forrest Gump*) have made another uplifting paean to the banality of good. The star plays Chuck Nolan, a rush-rush, hustle-bustle Federal Express systems manager who's missing out on quality time with the people he loves. After this point is hammered home and then some, Chuck gets a wake-up call: sole survivor of a plane crash, he's washed ashore on an uninhabited, well-off-the-maps South Pacific isle. He gets hairy, loses his love handles, and does a caveman dance around his first campfire — but there's nothing crazy, poetical, or large spirited about him; there isn't supposed to be. When Chuck finally gets back to civilization, his second priority (after reuniting with his girlfriend, Kelly, played by Helen Hunt) is to deliver the last remaining FedEx package, a notion of "decency" that offends because it reduces the big question to another empty, nondescript feel-good

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homily. Filmmaking this expensively impersonal practically hands itself Oscars, telling you what to feel, when to feel it, and why. It's the spiritual equivalent of nasal spray: one quick chemical toot and you've got the illusion of clarity. (2:30) *Alexandria, Century Plaza, Emery Bay, Galaxy, Grand Lake, Jack London, Kabuki, Metreon, Orinda, Stonestown, UA Berkeley.* (Harvey)

Chocolat A rather shameless slice of soccer-mom cinema, *Chocolat* tells the tale of a mysterious woman (Juliette Binoche) who sets up a chocolate shop with her daughter in a small French village. Naturally, her sweets awaken the dormant lives and libidos of the town's populace, which just irks those nasty, repressed villains (Carrie-Anne Moss, Peter Storemore, the great Alfred Molina) to no end. Oh, and did I mention those lusty Irish gypsies? While the cinematography gorgeously captures every rich tone and truffle, and director Lasse Hallström (*The Cider House Rules*) puts the cast through their paces admirably, *Chocolat*'s insistence on milking "oohs" and "aahs" at every predictable turn betrays a greater desire to please crowds than to make a good film. If watching endless quantities of the film's title being consumed in a frenzy seems appealing, feel free to indulge; otherwise, the sickly-sweet aftertaste of this trite melodrama is apt to leave one feeling in need of an insulin shot. (1:56) *California, Grand Lake, Metreon, Orinda.* (Fear)

Cirque du Soleil: Journey of Man (1:38) Metreon Inlux.

Crouching Tiger, Hidden Dragon *Crouching Tiger, Hidden Dragon* isn't just Ang Lee's first star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by former 007 sidekick-kick-ass and global supercop Michelle Yeoh. As the film begins, the would-be couple are standing on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei, King Hu's formative female action star), appears from the darkened past with a venomous sprite named Jen at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen (Zhang Ziyi) only seems the faithful ward; inwardly she yearns for a life of freelance malfiance and the companionship of a dreadlocked desert rascal named Lo (Chang Chen of *Happy Together*). Though ostensibly about Li Mu Bai's quest to retrieve his recently abducted Green Destiny, a mighty saber whose quietest quiver is enough to slice through palace walls, *Crouching Tiger, Hidden Dragon* is, under no thick veil, a romance. At once postcard serene and pyrotechnically outrageous, the film is a contemplative mood piece that's filled with slam-bang popcorn, a spider inside a butterfly. To miss it is to miss an enchanted one-off, a film so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) *Act I and II, Century Plaza, Emery Bay, Empire, Galaxy, Kabuki, Metreon, Piedmont, Vogue.* (Stephens)

CyberWorld (1:48) Metreon Inlux.

Double Take George Gallo's comedy-action flick stars Orlando Jones (of *Mad TV* and "make 7UP yours" fame) as a framed-for-murder wealthy banker who takes the clothes and ID of an over-the-top, slightly out-of-whack wheeler and dealer played by Eddie Griffin (TV's *Malcolm and Eddie*). Hapless adventures ensue as the mismatched duo attempts to cross the Mexican border, encountering drug cartels, double agents, and emu ranchers along the way. Gallo uses the old bait and switch, keeping the audience in the game by making them sort the good guys from the bad. However, not even the comedic chemistry between Jones and Griffin can rescue the often stilted dialogue. Despite the film's claim to "keep it real," many of the jokes fall far from the mark and smack of corporate boardroom discussions over what the kids are saying these days. (1:28) *Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.* (Crawford)

Dude, Where's My Car? (1:23) Colma, Metreon, 1000 Van Ness.

Dracula 2000 (1:39) *Century Plaza, Emery Bay, Metreon, 1000 Van Ness, UA Berkeley. The Emperor's New Groove* (1:20) *Cohna, Emery Bay, Jack London, Metreon, 1000 Van Ness, Orinda.*

The Family Man (2:04) *Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness.*

Female Convict Scorpion: Jailhouse 41 Director Shunya Ito's 1972 women-in-prison potboiler begins softly, plaintively, almost prenatally. Fetally coiled on the bottom of a dank cell, somewhere deep beneath Japan, lies Sasori (*nihongo* for "scorpion"), the titular inmate, hound and filthy, her prison stripes in tatters. When director Ito's Toho Scope lens first reveals her, there's a spoon clamped between her teeth — the spoon she's been scraping against the floor of the dungeon, sharpening herself a new tail. Something of a forgotten chapter in Japanese cinema's post-new-wave cycle of sicko art flicks, *Female Convict Scorpion: Jailhouse 41* is actually the second installment in Sasori's vituperative saga, but don't let that worry you: getting up to speed is beside the point. Who cares how Sasori landed in prison in the first place? Better you should wonder where, once the one-eyed warden releases her from solitary confinement, she plans to hide that spoon. Plump with grind-house outrage, the film makes up for lost time with a dozen meaty distractions: castrated prison guards, ravenous she-ravens gobbling spit-roasted dog flesh, a tour bus filled with rapists, and a shotgun-wielding wanton who proudly displays the scar on her belly where, in response to an outrage, she gutted her unborn child. In essence, the film's manga-derived story details a jailbreak perpetrated by six of Sasori's sorority scorpionettes and ambivalently abetted by her lethal heroine. *Scorpion's* gorefest Buddhist underlay is overshadowed by Ito's aptitude for hypertheatricality, but such abstracted analogy pales before the visceral impact of Sasori herself — or rather, of actor Meiko Kaji, the legendary screen-mistress of the silent shriek. She is evil in every extreme, from her fanged imperturbability to the fringe on her serape. Sock it to 'em, Sasori: 30 years after you first scraped your way to freedom, your tale's lost none of its sting. (1:33) *Roxie.* (Stephens)

Finding Forrester (2:27) *Cohna, Jack London, Metreon, 1000 Van Ness.*

Genghis Khan (1:45) *Four Star.*

• **A Hard Day's Night** (1:31) *Four Star.*

• **The House of Mirth** A gorgeous yet challenging movie shrouded in mystery, black lace, and killing politesse, Terence Davies' adaptation of *The House of Mirth* is more cheerless than Edith Wharton's 1905 fiction. Its social satire, while often funny, anticipates tragedy from the start — in short, this is a major downer. But there's also something grand about Davies' design that lends *Mirth* an unusual weight. Gillian Anderson plays the orphaned Lily Bart, who moves in the uppermost reaches of New York society, where it is to be expected that a marriageable one such as herself would try to finagle the best match (economically, statuswise, with a nominal nod to "love") possible, but even more that she *not* appear to be doing so. Davies' screenplay makes composites of a few characters to good effect and shaves the excess melodrama from Wharton's final arm-twisting of cruel fate. But his *House of Mirth* is hardly up-to-the-moment sexy and exciting; he digs so deeply into a wildly alien culture of surfaces — one in which absolutely no one says what he or she means and beautiful manners are meant to be exclusive rather than welcoming — that the film itself seems preserved in amber, a liquid in which we slowly drown right along with Lily. *X-File* Anderson at first seems all wrong here, but as Lily self-destructs, the actor rises to Davies's less-is-more challenge, conveying all degrees of panic with a restraint that's eventually wrenching. (2:15) (Harvey)

Kestrel's Eye The new documentary *Kestrel's Eye* is a remarkable you-know-what's-eye view of life as it unfolds over several Swedish seasons. Mikael Kristersson kept remote-control cameras running for nearly three years at a 13th-century rural church where one pair of kestrels (striped brown European falcons) nested in a belfry niche. Eventually, through Kristersson's patience and the birds' indifference (despite

his cameras' frequent inches-close proximity), we begin to see this landscape as a whole, complicated, unpredictable universe. There's no narration or even music to lend the kestrels "character" or "drama." They manage quite well by themselves, though. The rigid, all-things-equal attention to elemental tasks is as striking as it is professional. Fucking, fighting, hatching six fluffy chicks, and nursing them until they first attempt flight (not an automatic go, by the way) become engrossing to watch, in ways that have little to do with viewer empathy. Rather, one's admiration stems largely from

gleaning how utterly focused, logical, and otherwise unlike us these kestrels are. (1:26) *UC Theatre.* (Harvey)

Maïena (1:44)

Michael Jordan to the Max (:46) *Metreon Imax.*

• **Miss Congeniality** (1:50) *Alexandria, Cohna, Emery Bay, Galaxy, Grand Lake, Kabuki, Metreon, Stonestown.*

O Brother, Where Art Thou? At heart, *O Brother, Where Art Thou?* (which the credits tell us is based upon Homer's *Odyssey*) is a feel-good movie — problematic, because the

Continued on page 94

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From page 93

Coen brothers have never been noted for their feelings. Still, if one must wear (in)sincerity on one's sleeve, may the shirt always look this beautiful: *O Brother* is Americana Gothic, snow-globe style. Fast-talking Ulysses Everett McGill (George Clooney) convinces shacklemates Pete (John Turtur-

ro) and Delmar (an inspired Tim Blake Nelson), to escape with him, claiming there's buried treasure he'll divvy between them; the ensuing wacky adventures are rife with fat-cat good ole boy politicians, future blues legends, evangelicals, shoot-first-say-heylater types, the pictorially impoverished, and the grotesquely flush. The Coens put Clooney's callow handsomeness to good use, but we can't buy this paragon of insincerity's

secret longing: to be reunited with his wife (Holly Hunter, perfectly cast yet underused). Likewise, *O Brother* blows inspirational hot air in a thudding anticlimax that suggests that the good people of mid-1930s Mississippi will not stand for blatant racism, corruption, and injustice. Oh really? So much here is enjoyable and impressive that it seems a shame to notice how half empty the glass is in the end. But the Coens dare you not to: *O Brother* insists on your acknowledging faith, family, and love as fundamental truths when it's quite obvious that their representations are, uh, pretty inorganic. It's all aesthetically delightful, occasionally near rapturous. But Ethan and Joel C. trap themselves by going for sentimental effects you know they themselves don't believe for a second. (1:47) (Harvey)

Proof of Life (2:15) 1000 Van Ness.

Quills (2:04)

Requiem for a Dream (1:42)

Save the Last Dance Though it sometimes come off as "The Real World, by Judy Blume," *Save the Last Dance* has likable qualities, what with its cool dance interludes and themes more serious than, say, "Dude, where's my car?" Onetime hallerina Sara (Julia Stiles) loses her mother in a car accident and leaves suburbia to live with her estranged father in inner-city Chicago. As the new (i.e., white) girl at a predominantly black high school, Sara befriends the sympathetic Nikki (Bianca Lawson), who introduces her to hip-hop at the local dance club; her new pal's brother, Derek (Sean Patrick Thomas), teaches her a few moves on and off the floor. Director Thomas Carter's earnest efforts to tackle all facets of interracial relations propels *Last Dance* to a cut above the after-school special. The final product may be a bit oversimplified, but it's not dumbed down, and there's convincing chemistry between Stiles and Thomas, who give heartfelt performances. (1:53) Alexandria, Century Plaza, Emery Bay, Empire, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley; (Lapid)

Shadow of the Vampire What if the actor cast as Count Orlock in *Nosferatu* was a real vampire? Director E. Elias Merhige rounds up a formidable cast, including John Malkovich (as eccentric director F.W. Murnau), Willem Dafoe (as actor-bloodsucker Max Schreck), Udo Kier (as the befuddled producer), and Eddie Izzard (as *Nosferatu*'s leading man) to spin this tale of Method, mayhem, and silent filmmaking. *Shadow* starts off with great promise: the mise-en-scène is exquisite, the engaging movie-within-a-movie scenes yield eerie reenactments of the 1921 original, and Dafoe cuts a menacing, lascivious figure as the pointy-eared snaggletooth. But once Schreck starts claiming necks, *Shadow*'s pacing and script (we now pause for morphine addiction) take a turn for the worse, the actors begin to grate, and the "what if" plot—which, I'll admit, seemed pretty damn cool on paper—buckles under the weight of high concept. Hopefully, any filmmakers out there who are tossing around ideas like "What if ALF had been a real Alien Life Form?" will see Merhige's misfire and think better of it. (1:29) (Eddy)

State and Main (1:42)

Thirteen Days Despite the presence of nominal star Kevin Costner (as JFK presidential aide Kenny O'Donnell), the actual focus of Roger Donaldson's film about the 1962 Cuban missile crisis is on the Kennedy brothers, cabinet members, military officials, and myriad identical-looking old white guys who all duke it out to see whose policies and strategies prevail in response to the threat of Russian nuclear missiles in Cuba. To the filmmaker's credit, what suspense he loses to the viewer's knowledge of how it ends is made up for with lively re-creations of the Cuban blockade, spy-plane flyovers, and Adlai Stevenson's United Nations showdown with the Russians, and by allowing the innate, sweaty-armpitted, rolled-up-shirt-sleeved tension of the thing to play itself out. The true stars here are Bruce Greenwood and Steven Culp, as JFK and RFK respectively. Instead of mimicking, Greenwood and Culp re-create their historical characters on their own terms, the way an actor would with Hamlet or any other familiar role—resulting in two unexpectedly exciting performances. (2:18) Colma, Emery Bay, Grand Lake, Metreon, Oaks, 1000 Van Ness. (Taylor)

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ACE, AMPAS, ASC, BAFTA-IA, BAFTA-NY, CAS, DGA, HFPA, MPEG, MPSE, Nat. Soc. of Film Critics, PGA, SAG Nom. Comm., SMPAD and WGA Members and a guest are welcome.

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• **A Time for Drunken Horses** Into a national cinema filled with allegorical children's stories that may have mythic layers attached but often lack that painful punch to the gut, Bahman Ghobadi throws this grenade, in which a group of parental guidance-free children fend for themselves against all the elements: war, snow, thieves, and biology. The older brother in a Kurdish family, Ayoub — who regularly hauls goods over the Iran-Iraq border at risk of death — has taken it upon himself to feed the family and take care of his ailing dwarf brother, who he learns needs an expensive operation. With no lack of imagination, or endurance, Ayoub hoofs his way through ambushes and toward the border with a gang of smugglers and horses so pained they have to be made drunk to join the caravan in search of money for his surgery. Ghobadi, the first Kurd to make a prominent feature about Kurds (he plays a major role in Samira Makhmalbaf's recent entry on the region, *Blackboards*), is breaking ground as he crosses borders. (1:20) *Four Star*. (Gerhard)

Traffic Give Steven Soderberg's *Traffic* credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. Michael Douglas plays a judge gunning for the big time — D.C. drug czar — and learning the hard way politics the usual hard way. Meanwhile, San Diego trophy wife Catherine Zeta-Jones is shocked to discover her husband's bankroll is, like, 100 percent FBI-seizable. Quality of lifestyle threatened, she must make a hard choice: virtuous poverty or drug queen-pinning till hubby gets sprung? *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio del Toro is a corrupt penny-ante Mexican cop who licks into bigger leagues of badness. The script does little more than quick-reference the war on drugs as an evergreen propagandistic decoy for governments with more important subterranean economic machines (economic race-class segregation, military megaspending, corporate policy-buying, environmental pillage) to keep ka-chinging away. There's no discussion here of responsible usage — the omnipresent party favor Hollywood will never admit to; additionally, the film's equal-op finger-pointing surface doesn't fully hide the fact that its Mexico looks like sleazebag purgatory versus stateside neat 'n' prettiness. *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Century Plaza, Coronet, Emery Bay, Empire, Jack London, Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

Unbreakable (1:17) *1000 Van Ness*.

Vertical Limit (2:06) *Century Plaza, Metreon, Metro, 1000 Van Ness, UA Berkeley*.

What Women Want (2:03) *Century Plaza, Emery Bay, Kabuki, Jack London, Metreon, 1000 Van Ness, UA Berkeley*.

• **You Can Count on Me** (1:32)

with her own mother — a well-known doctor who's made a name for herself distributing condoms to prostitutes in New York City — who, despite her credentials in the field of sex work, can't help being upset by what she calls her daughter's involvement with "smut." Following in the footsteps of Barbara Kopple as it builds tension with late-night sessions in the conference rooms of large corporate office buildings, *Live Nude Girls Unite!* brings sharp surprises to the world of labor film-making. (1:15) *Red Vic*. (Gerhard)

Thin Air Ashim Ahluwalia's film about Indian magicians (showing as part of the Traveling Film South Asia festival; see Rep Clock for times) is pretty straightforward as far as documentaries go: three subjects are profiled with talking head interviews and performance footage. But oh, what subjects they are — and the hizarro factor goes a long way toward making this rough

piece entirely watchable. There's the 12-year-old child prodigy whose proud parents have "World's Youngest Girl Magician" inscribed on the back window of the family car — the very car the minimagician pulls down the street using only her teeth. Next, there's the middle-aged pro who only performs for "sophisticated audiences" at Lion's Club meetings (explanation being that the Lion's Club contains "the cream of society"). Offering a glum glimpse of any Bombay magician's potential future is the film's funniest (that's funny-strange) subject: a man who was once a legendary purveyor of coin tricks, but now — in startling contrast to photographs of his smug, turbaned prime — is toothless and crazy, given to statements like, "Every night I shout, 'Help me!' But nobody gives me love." Worth seeing, if only to believe it with your own eyes. (1:42) *Timken Lecture Hall*. (Eddy) ♦

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ENTERTAINMENT WEEKLY • Guy Flalley, INTERVIEW • Lou Lumenick, NEW YORK POST • Jack Mathews, NEW YORK DAILY NEWS

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"DIARY OF A CHAMBERMAID" OPENS FRIDAY JANUARY 26TH

film
calendar **rep clock**
repertory theater schedules



I spy: Thelma Ritter (left), Grace Kelly, and Jimmy Stewart keep tabs on the neighbors in Hitchcock's *Rear Window*, playing Wed/17 at the Castro.

Schedules are for Wed/17 through Tues/23 except where noted. Double features are noted with a •. Director and year are given when available.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. Open screening; bring short Super 8, 16mm, and video works to share Fri, 8. Up at Tim's (Krebs and Wasserman, 1999) Sat, 8.

CASTRO 429 Castro; 621-6120. \$4.50-7. *Rear Window* (Hitchcock, 1954) Wed, 1:30, 4:15, 7, 9:30. *Casablanca* (Curtiz, 1942) Thurs, 7, 9:30. "Berlin and Beyond" film festival: Enlighten-

ment Guaranteed (Dörrie, 1999) Fri, 8; The Markus Family (Mikesch, 1999) Sat, noon; Soccer Rules (Wigand, 2000) Sat, 1:45; Out of Tibet (Klaßen, 1999-2000) Sat, 4; Comedian (Imboden, 2000) Sat 7; Now or Never (Büchen, 2000) with "Endstation: Paradise" (Thüring) Sat, 9:30; Northern Skirts (Albert, 1998) Sun, noon; Paradise (Dörrie, 1986) Sun, 2:30; Gigantic (Schipper, 1999) Sun, 5; No Place to Go (Roehler, 2000) Sun, 7; Perfect Sight (Voight, 1999) Sun, 9:15; Cold Is the Evening Breeze (Kaufmann, 2000) Mon, 1:30; Seven Days with Seven Women (Thorne, 2000) Mon, 4:15; The Stranger (Spielmann,

1999) Mon, 4:15; Am I Beautiful? (Dorrie, 1998) Mon, 9:15; Madame Dubarry (Lubitsch, 1919) Tues, 7; Three Chinamen with a Double Bass (Kramer, 1998) Tues, 9:30.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-3699. \$4-7. "San Francisco Independent Film Festival." Fri-Sun. See First Runs. • The Smallest Show on Earth (Dearden, 1957) with "This Theater and You" (1950) Mon/22-Thurs/25, 7:30 and Day for Night (Truffaut, 1973) Mon/22-Thurs/25, 9:15.

ISTITUTO ITALIANO DI CULTURA 425 Washington; 788-7142. \$3. "New Italian Cinema": Pizzicata (Winspeare, 2000) Tues, 6.

NEW PFA THEATRE 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "Film 50: History of Cinema": "The Terms of Cinema: An Illustrated Lecture by Russell Merritt" Wed, 3. "Magnetic North: Canadian Video": "Seen on the Body," short videos Wed, 7:30. "The Joys of Repertory": • Yellow Submarine (Dunning, 1968) Thurs, 7 and Fritz the Cat (Bakshi, 1972) Thurs, 8:50. • Odd Man Out (Reed, 1947) Fri, 7 and 99 River Street (Karlson, 1953) Fri, 9:15; • King of Hearts (de Broca, 1966) Sat, 7 and The Thief of Paris (Malle, 1967) Sat, 9; Lord Love a Duck (Axelrod, 1966) Sun, 5:30. "Ninth International Children's Film Festival": Thatched Memories (Xu, 1999) Sun, 1. "Screenagers": Yellow Submarine (Dunning, 1968) Sun, 3. "Classics of the Chinese Cinemas": Enter the Dragon (Clouse, 1973) Mon, 6. "Alternative Visions": "New/Re/View 2," shorts Tues, 7:30.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. "The Big Thaw: Soviet Films of the 60s": The First Teacher (Konchalovsky, 1923) Wed, 7; Nine Days of One Year (Romm, 1961) Sat, 7. Viehjud Levi (Danquart, 1999) Wed-Thurs, call for times. Yi Yi (Yang, 2000) Fri/19-Thurs/25, call for times.

RED VIC 1727 Haight; 668-3994. \$3-6.50. Feed (Raffert, 1992) Wed, 2, 7:30, 9:15. Live Nude Girls Unite (Query and Funari, 2000) Thurs-Sat, 7:30, 9:15 (also Sat, 2, 3:45, 5:30). Dark Days (Singer, 2000) Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). Bamboozled (Lee, 2000) Tues/23-Wed/24, 7, 9:45 (also Wed, 2).

ROXIE 3117 16th St; 863-1087. \$3-7. Female Convict Scorpion: Jailhouse 41 (Ito, 1972) Wed-Thurs, 7, 9:15 (also Wed, 2, 4:30). Megacities (Glowogger, 1999) Fri/19-Thurs/25, 6, 8, 10 (also Sat-Sun, Wed, 2, 4).

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, Lower level, 100 Larkin; 557-4277. Free. "Beyond the Maltese Falcon: San Francisco Film Noir": Lady from Shanghai (Welles, 1948) Thurs, noon. Gypsy (LeRoy, 1962) Sun, 1. The Musical Theatre Lovers Unites presents a special "sing-along, dance-along screening" with a costume contest following the film.

TIMKEN LECTURE HALL California College of Arts and Crafts, 450 Irwin; www.ektaonline.org. \$10-30. "Traveling Film South Asia" documentary festival: Ragi:Kana: Ko Bonga Buru (Shriprakash, 1999) Sat, 2:30; Skin Deep (Mohan, 1998) Sat, 4; Mukti Kotha (Masud and Masud, 1999) Sat, 5:40; "No One Believes the Professor" (Nabi, 1999) Sun, 1; Thin Air (Alhuwalia, 1998) Sun, 1:30; The Forgotten Army (Khan, 1997) Sun, 2:30; Don't Pass Me By (Kapoor, Lamey, and Vuorinen, 1999) Sun, 4:30; "Dushomony" (Kahir, 1999) Sun, 5:15; "Voices of Dissent" (Bawa, 1999) Sun, 6; Pure Chutney (Chatterjee, 1998) Sun, 6:25.

UC BERKELEY ART MUSEUM 2625 Durant, Berk; (510) 642-0808. \$4-6. "Tacita Dean/Matrix 189 Banewl," film installation by conceptual artist Tacita Dean Thurs, 11am-9pm; Fri-Sun, 11am-5pm. Through Sun/28.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. Kestrel's Eye (Kristersson, 1999) Wed-Thurs, 5:30, 7:30, 9:30. Yi Yi (Yang, 2000) Fri-Mon, 5, 8:30 (also Sat-Sun, 1:30). Into the Arms of Strangers (Harris, 2000) Tues/23-Thurs/25, 4:30, 7, 9:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "Extreme Teens," videos created by or in collaboration with teenagers Tues-Sun, noon, 2:05, 4:15. Through Jan 28. "Nightclubbing: New York Punk and New Wave, 1975-1980," videos by Pat Ivers and Emily Armstrong: • Live from CBGBs, 1975-77 Fri, 8 and Modern Music (1975-80) Fri, 9; • Roots of Hardcore Sat, 8 and Danceteria Video Lounge (1975-77) Sat, 9:15. ♦

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Badasses: Dennis Farina (left, as Avi) and Vinnie Jones (Bullet Tooth Tony) star in Guy Ritchie's hyperactive beast of a film.

'Snatch'

Material whirled

I can't do it justice, but I guess I should begin by trying to describe the plot of this hyperactive beast. A gargantuan diamond, stolen by phony rabbis, eventually lands in the hands of a psychotic gun dealer named Boris the Blade. The rock then becomes a pawn in a standoff between a boxing promoter, his gypsy ringer, and a bookie named Brick Top who enjoys feeding his enemies to pigs. But wait, there's more: like the squeaking dog, five-second transatlantic flights, and scenery-chewing Hollywood stars that pop up along the way. Several actors from director Guy Ritchie's similar *Lock, Stock, and Two Smoking Barrels* also appear, including the brutishly cute (you can't deny it) former British footballer Vinnie Jones. Like that film, *Snatch* exudes a charming kind of coolness: ferocious, hypervocal, decidedly masculine, and so overdone it's harmless. It's a wet dream for male film geeks who fantasize about being cinematic badasses in front of and behind the camera. Ritchie has to learn some new tricks the next time around, but I won't quibble about the way he exploits his "influences" here. I'm still too dizzy from the ride to say it was anything but fun. (Rob Taylor)

Show times run Wed/17–Tues/23 and are subject to change. Times in *italics* are bargain matinees. Double features are noted with a •. ♿ Wheelchair accessible. ♫ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 96, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♫ P Geary/18th Ave. 752-5100. Call for times. Cast Away, Miss Congeniality, Save the Last Dance.

BALBOA 38th Ave/Balboa. 221-8184. Call theater for shows and times.

BRIDGE Geary/Blake. 352-0810. O Brother, Where Art Thou? 2:15, 4:40, 7:15, 9:45 (also Fri-Sun, 11:50a).

CENTURY PLAZA ♫ P So. San Francisco, Noor off El Camino. (650) 742-9200. Call theater for times and Fri-Tues shows. All the Pretty Horses; Cast Away; Crouching Tiger, Hidden Dragon; The Family Man; Save the Last Dance; State and Main; Traffic; Vertical Limit; Wes Craven's Dracula 2000; What Women Want.

CINEMA 21 ♫ Chestnut/Steiner. 921-6720. Call theater for times. Shadow of the Vampire.

CLAY ♫ Fillmore/Clay. 352-0810. Malena 4:40, 7, 9:20 (also Fri-Sun, 2:15).

COLMA (METRO CENTER) ♫ P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. Antitrust; Double Take; Dude, Where's My Car?; The

Emperor's New Groove; Finding Forrester; Miss Congeniality; Thirteen Days.

CORONET ♫ P Geary/Arguello. 752-4400. Call for times. Traffic.

EMBARCADERO CENTER CINEMA ♫ ♫ P One Embarcadero Center, Promenade level. 352-0810. House of Mirth 12:15, 3:30, 6:45, 9:50. Quills 1, 4, 7:10, 10. State and Main noon, 12:45, 2:30, 3:45, 5, 7, 7:40, 9:40, 10:15. You Can Count on Me 1:15, 4:30, 7:20, 10:10.

EMPIRE ♫ P West Portal/Vicente. 661-2539. Call theater for times and Fri-Tues shows. Crouching Tiger, Hidden Dragon; Save the Last Dance; Traffic.

FOUR STAR Clement/23rd Ave. 666-3488. A Hard Day's Night Wed-Thurs, 3:55, 9:25. Bio Cops Wed, 9:40. Comeuppance Fri-Tues, 10:20. For Bad Boys Only Wed, 2:15, 7:45. Genghis Khan Wed-Thurs, 1:55, 7:25; Fri-Tues, 1:55, 5:50. Marooned Fri-Tues, 8:50. New Dragon Inn Thurs, 2:15, 7:45, 9:40; Fri-Tues, noon, 3:40, 9:45. Restless Fri-Tues, noon, 3:55, 7:50. Suzhou River Wed-Thurs, 12:30, 4:15, 6. A Time for Drunken Horses Wed-Thurs, 12:15, 5:45; Fri-Tues, 2, 5:40, 7:15.

GALAXY ♫ Sutter/Van Ness. 474-8700. Call for times. Cast Away; Crouching Tiger, Hidden Dragon; Miss Congeniality; Save the Last Dance.

KABUKI B ♫ P Post/Fillmore. 931-9800. Call theater for show times. Antitrust; Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Family Man; Miss Congeniality; Save the Last Dance; What Women Want.

LUMIERE ♫ P California/Polk. 352-0810. Before Night Falls 6:30, 7, 9:15, 9:45 (also Fri-Sun, 11:45a, 12:15, 3, 3:30). Yi Yi 5, 8:30 (also Fri-Sun, 1:30).

METREDN ♫ Fourth St/Mission. 369-6200. Call theater for show times. Antitrust; Cast Away; Chocolat; Cirque de Soleil (Imax); Crouching Tiger, Hidden Dragon; Cyber World (Imax); Double Take; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Finding Forrester; Michael Jordan to the Max (Imax); Miss Congeniality; Save the Last Dance; Thirteen Days; Traffic; Vertical Limit; Wes Craven's Dracula 2000; What Women Want.

METRO Union/Webster. 931-1685. Call for times. Vertical Limit.

1000 VAN NESS ♫ ♫ P 1000 Van Ness. 931-9800. Call theater for show times. Antitrust; Dude, Where's My Car?; Double Take; The Emperor's New Groove; The Family Man; Finding Forrester; Proof of Life; Thirteen Days; Traffic; Vertical Limit; Wes Craven's Dracula 2000; What Women Want.

OPERA PLAZA ♫ ♫ Van Ness/Golden Gate. 352-0810. All the Pretty Horses Mon-Thurs, 2:20, 5, 7:40; Fri-Sun, 1, 4, 7, 9:45. Best in Show Mon-Thurs, 2:50, 5:30, 8; Fri-Sun 1:30, 4:30, 7:30, 9:30; Billy Elliot Mon-Thurs, 2:30, 5:10, 7:45; Fri-Sun, 1:10, 4:10, 7:10, 9:40. Requiem for a Dream Mon-Thurs, 2:40, 5:20, 7:50; Fri-Sun, 1:20, 4:20, 7:20, 9:50.

PRESIDIO ♫ Chestnut/Scott. 922-1318. Call theater for times and Fri-Tues shows. Chocolat.

STONESTOWN ♫ ♫ P 19th Ave/Winston. 221-8182. Call theater for times. Cast Away, Miss Congeniality.

VDGUE ♫ Sacramento/Presidio. 221-8183. Call for times. Crouching Tiger, Hidden Dragon.

WORLD THEATER ♫ Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE ♫ ♫ P 3200 Grand, Oakl. 452-3556. All the Pretty Horses Wed-Thurs, 1, 6:45. Cast Away 12:15, 3:15, 6:30, 9:30. Chocolat Fri-Tues, 11:45a, 2:15, 4:30, 7:15, 9:35. Miss Congeniality noon, 2:30, 5, 7:30, 10. Thirteen Days 12:30, 3:45, 7, 9:45. Vertical Limit Wed-Thurs, 4, 9:15.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Call theater for times and Fri-Tues shows. Antitrust, Cast Away, Double Take, The Emperor's New Groove, The Family Man, Finding Forrester, Save the Last Dance, Traffic, What Women Want.

PARKWAY 1834 Park, Oakl. 814-2400. Best in Show Wed-Thurs, 9:45; Fri-Tues, 7. Billy Elliot Wed-Thurs, 7; Fri, Mon-Tues, 9:15; Sat-Sun, 9. Charlie's Angels Wed-Thurs, 6:30; Fri-Tues, 9:45. Earth Vs. the Flying Saucers Thurs, 9:15. Rocky Horror Picture Show Sat, midnight. Two Family House Fri, Mon-Tues, 6:30; Sat-Sun, 6. Unbreakable Wed, 9:15.

PIEDMONT ♫ P Piedmont/41st St, Oakl. 843-3456. Crouching Tiger, Hidden Dragon 4:15, 7:15, 10 (also Sat-Sun, 1:15). Quills 3:45, 7, 9:45 (also Sat-Sun, 1). State and Main 4, 6:45, 9:15 (also Sat-Sun, 1:40).

Berkeley area

ACT I AND II ♫ P Center/Shattuck, Berk. 843-3456. Crouching Tiger, Hidden Dragon 4:50, 5:30, 7:25, 8:30, 10 (also Fri-Mon, 1:30, 2:30).

ALBANY ♫ ♫ 1115 Solano, Albany. 843-3456. Malena 6:30, 8:45 (also Sat-Sun, 1:30, 4). State and Main 6:45, 9 (also Sat-Sun, 1:45, 4:15).

CALIFORNIA ♫ P Kirtledge/Shattuck, Berk. 843-3456. Chocolat 4:20, 7, 9:35 (Fri-Tues, 9:30 show replaces 9:35 show) (also Fri-Sun, 1:40). The Gift (starts Fri) 4:30, 7:15, 9:40 (also Fri-Sun, 1:50). A Hard Day's Night Wed-Thurs, 7:15. Quills 4:05, 6:45, 9:20 (also Fri-Sun, 1:30). Requiem for a Dream Wed-Thurs, 4:30, 9:15.

ELMWOOD 2966 College, Berk. 649-0530. All the Pretty Horses Fri-Tues, 7 (also Sat-

Sun, 12:30, 2:45) Charlie's Angels Wed-Thurs, 5, 9:30. Fri-Tues, 7:05 (also Sat-Sun, 2:40). The Emperor's New Groove Fri-Tues, 5:15, 7:15 (also Sat-Sun, 1:15, 3:15). An Everlasting Piece Wed-Thurs, 7:25. The Grinch Wed-Thurs, 7:10. Meet the Parents Wed-Thurs, 5:20, 9:25; Fri-Tues, 4:45, 9:10 (also Sat-Sun, 12:25). Proof of Life Wed-Thurs, 7. Requiem for a Dream Fri-Tues, 5, 9:15. Two Family House Wed-Thurs, 4:45, 9:30. Unbreakable Fri-Tues, 9.

EMERY BAY ♫ ♫ P 6330 Christie, Emeryville. 420-0107. Call for times. Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; The Family Man; Miss Congeniality; Save the Last Dance; Thirteen Days; Traffic; Wes Craven's Dracula 2000; What Women Want.

DAKS ♫ ♫ 1875 Solano, Berk. 526-1836. All the Pretty Horses Wed-Thurs, 4:30, 7:15, 9:30. Snatch (starts Fri) 4:30, 7, 9:15 (also Sat-Sun, noon, 2:15). Thirteen Days Wed-Thurs, 4, 7, 9:45; Fri-Tues, 4, 7:30 (also Sat-Sun, 12:30).

DRINDA ♫ ♫ 4 Orinda Theater Square, Orinda. 254-9060. All the Pretty Horses Fri-Tues, 8:45. Cast Away 7:30 (also Fri-

Tues, 4, Sat-Sun, 12:30, 4). Chocolat 7, 9:30 (also Fri, 4:15; Sat-Sun, 1:30, 4:15). The Emperor's New Groove Wed-Thurs, 5:15, 7; Fri-Tues, 4, 5:30, 7:15 (also Sat-Sun, 12:15, 2:15). Wes Craven's Dracula 2000 Wed-Thurs, 8:35.

SHATTUCK CINEMAS ♫ ♫ 2230 Shattuck, Berk. 843-3456. Before Night Falls Fri-Tues, 2:15, 5:15, 8:15. Best in Show 1, 3:15, 5:20, 7:35, 9:35. Billy Elliot 2:25, 5, 7:25, 9:50. The Emperor's New Groove Wed-Thurs, 1:10, 3:10, 5:10, 7:10, 9:10. The Family Man Wed-Thurs, 1:30, 4:15, 7, 9:30. Finding Forrester 12:50, 3:45, 6:40, 9:25. The House of Mirth Fri-Tues, 2, 5:05, 8:10. Miss Congeniality 1:40, 4:20, 6:45, 9:15 (Fri-Tues, 9:20 show replaces 9:15 show). O Brother, Where Art Thou? 12:40, 1:20, 3:05, 4, 5:30, 6:30, 7:50, 9 (also Fri-Sat, 10:10). The Pledge (starts Fri) 1:30, 4:15, 7, 9:45. Unbreakable Wed-Thurs, 9:10. You Can Count on Me 1:45, 4:20, 6:50, 9:20 (Fri-Tues, 9:15 show replaces 9:20 show).

UA BERKELEY ♫ 2274 Shattuck, Berk. 843-1487. Call for times. Antitrust, Cast Away, Double Take, Save the Last Dance, Traffic, Vertical Limit, Wes Craven's Dracula 2000, What Women Want. ❖

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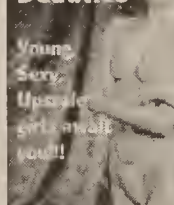
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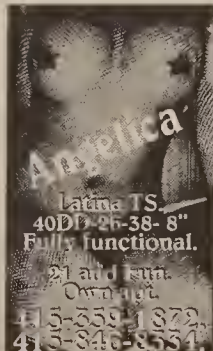
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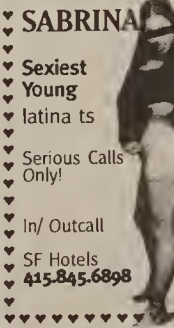
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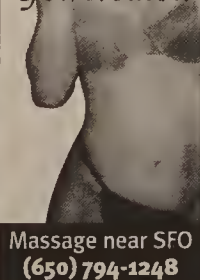
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WOMEN SEEKING MEN

This is Renee. I want to start my New Year off well. I've heard a lot of interesting people, a lot of cool people. I'm 27 yrs. old. I'm 5'8". I'm African-American. I'm thin. I weigh 125 lbs. I have, I've heard, an hourglass figure & a great personality. I like sports. I'm just an athletic person. I get along with everyone. I just thought I'd lay out a few things about myself. **Box 10255.**

I'm 32 yrs. old. I'm Asian. I'm very outgoing & very physically fit. I'm into working out almost every day. I'm 5'3", have brown eyes & brown hair. I'm very outgoing, honest, sincere, opinionated & assertive. I'm looking for a person who's between 32-39 yrs. old, who's into physical fitness, who works out, takes care of themselves & their body, who's also honest & sincere. I want someone who's also very outgoing. If this fits your description & if you're interested in getting to know me more, drop me a line. **Box 10459.**

MEN SEEKING WOMEN

This is George. I'm looking for a lady between 5'4"-5'11" & 120-170 lbs. I want someone who's willing to try anything once. I like anything indoors or outdoors such as watching TV, movies, cuddling by the fire, having a nice conversation or getting dressed up, going out for a nice dinner, dancing, going to a play or an opera. I also like putting on jeans, going roller skating, biking or horseback-riding. I like pretty much anything. I'm 6' tall & weigh about 230 lbs. I'm German-Mexican. I do have hair & a mustache. I'd really like to meet someone this year. If you like what you hear, please leave me a message. **Box 31167.**

This is Dave. I'm a 37 yr. old, divorced, white male. I'm 5'10" & have brown, curly hair. I'm looking for kind of a ski partner. My ideal day is to go skiing & afterwards go to the resort, hit the Jacuzzi, play racquetball & work out. If you're interested in anything like that, call me & let me know. The ski season's here, so I'd love a partner. **Box 6251.**

Dreams, we all have them. Here are a couple of mine. At the beginning of 2001, I'm dreaming of the single, Caucasian man between the ages of thirty-something & forty-something who will hike with me this summer, run off to the hot springs with me this spring or share a bottle of wine with me this weekend. Does this sound like you? I'd like to hear from you. **Box 6732.**

I live & work in the Sacramento area. I'm new to this area, so I'm looking for new friends. I'm 5'9" & weigh 210 lbs. I'm very attractive, have long hair, brown skin, almond-shaped eyes & high cheek bones. I'm very intelligent, well-educated, romantic & sensitive. I'm looking for someone I can kind of have a good time with. I'm very easygoing & down-to-earth. I don't play games. I'm 21 yrs. old. I'm looking for preferably older men who are 5'11" & up, who are respectable & intelligent. I like to have a good time. **Box 10335.**

I'm a 26 yr. old, computer programmer. I'm a white male. I'm 6' tall, have short, brown hair, brown eyes, average looks & an average build. I'm looking for a female between 20 & 28 yrs. old. I want someone who enjoys theater, flamenco & who's liberal, open-minded, funny, intelligent, witty, has a personality & who's independent. I don't care if you're a little bit overweight, but I'd prefer if you weren't too overweight. **Box 12233.**

I'm looking for a woman between 22 & 39 yrs. old for friendship first & hopefully a relationship later. You must be beautiful on the inside & outside, caring, honest, compassionate, romantic, affectionate, open-minded, a good listener & have a wide variety of interests. I stand at 5'8", have beautiful, hazel eyes with a nice, trim, goatee & dark-blond hair. I have a husky build. I'm college educated. I'm 31 yrs. old. I'm an Aries. I love to dance. I love comedy clubs, dining out, movies, drive-ins, quiet evenings at home & taking walks along the beach. I love traveling. **Box 11015.**

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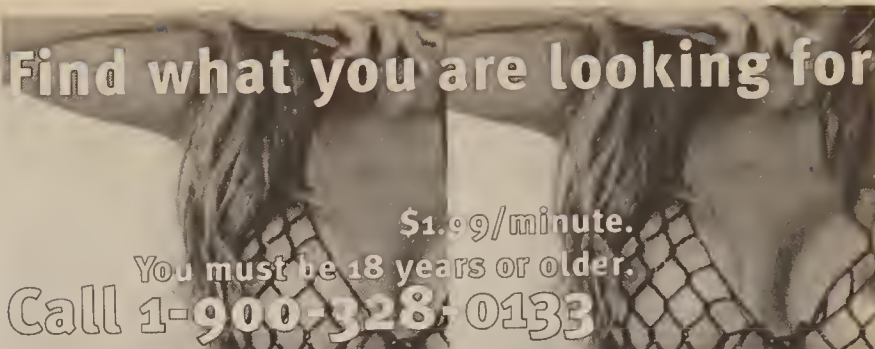
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WOMEN SEEKING MEN

Healthy nurse, 43, tender heart, enjoying Holy Spirit, Tai Chi, movement, song. East/West arts/medicine. Seeking professional as friend, future mate, husband to create enriching family life. You have positive coping skills, strength, clarity, knowledge and humbleness.

6719 (02/28/01)

BE MY VALENTINE

Christian, pretty, 31, kindhearted, honest seeks best friend and soulmate.

6956 (03/28/01)

Very warm, attractive, artistic, intelligent woman seeking brave, funny man, 34-50 to build beautiful life, family. I'm 5'7", Mediterranean looks, slim, bilingual, lived outside US, love culture, wilderness, community, children. Foreign born, line, race open.

6970 (03/28/01)

ART, TRAVEL, WEALTH

Charismatic performing artist/poet 46, flamboyant seeks daring, modern art lover. 8e SWM in 40s-50s love films, travel, spirituality for deep, serious connection.

6971 (03/28/01)

IMPRESSIVE BEAUTY

Pretty, slender, petite, muscular, fair, long hair, feminine, complexly educated, artistic SJF, passionate, original, sensitive, spiritual, 44. Desires deeply thoughtful, bright, good looking, educated, sensual, athletic SWM, 42-50, open to commitment and family, pleasure of body and mind.

6147 (01/31/01)

DEEP SOUL DIVER

Artistic, engaging, passionate woman (SWF, 36) loves dancing, people, loving, living, Spirit ed, spiritual, down-to-earth; tall, beautiful, athletic; actress, musician, teacher. Seeks vital, attractive man (30s-40s) for the journey, and the dance.

6958 (03/28/01)

REFLECTIVE, ROUSING REDHEAD

Approachable SWF, 5'4", very attractive, humorous, honest, fit, fun, lovable. I enjoy my home life, walks, being outdoors, antiquing, conversation, laughing, music, movies. You are 45-60, over 5'7", N/5, no heavy drinkers.

6136 (02/07/01)

PETITE PASSIONATE PIXIE

Youthful 50ish, 150 not-so-tall, attractive, easygoing, intelligent, caring man in 50s for conversation, city walks, cultural events and cuddling. Possible LTR.

6977 (03/28/01)

BRAINY ATTRACTIVE

Switch hitter who loves books, lingerie and sad songs, seeks a boy who has the emotional language of a 25-45 years old and who can kiss into tomorrow. Race extremely unimportant.

6837 (02/28/01)

TIGRESS SEEKING...

SWF, 19, 5'6", lit, dark hair/light skin, enjoys clubs, beaches, parties, art, karate, working out and exploring the city. Sound interesting? Please be a serious and sincere 5M, 18-30. Box 6900.

6900 ()

Attractive, mid 50s lady, 5'6", 165, a bit of a loner. Looking for partner and traveling companion. Unencumbered and financially secure like me.

6811 (02/28/01)

OIL SHEIK,

Investor, tycoon, dealer or any other financially endowed man sought by 21 year old, tall, curvy, exotic arm candy. P.5, be very generous.

6938 (03/28/01)

EMPHASIS-PASSION

Very pretty, slender, sensual, SJF, 44, eloquent, animal/nature lover, athletic, broadly educated. Seeks attractive, graduate degree, athletic SWM 40-50, with integrity, is articulate, romantic, open to a family.

6146 (01/31/01)

MARVELOUS MIDLIFE SWEETHEART

looking for the same for LTR. I am SWF, 5'4", very attractive, honest, fit, fun, loving/lovable. I like home, walks, outdoors, antiquing, laughing, movies, music, honesty. You are 48-58, over 5'7", n/s. No heavy drinkers.

6579 (02/07/01)

PALE, THIN, GOTHIC FEMALE

Hoping there's still a single, longhaired, beautiful male counterpart for moon-filled romance, accompaniment to the clubs and possibly more.

6948 (03/28/01)

HOT YOUNG LATIN BABE

Adventurous, open-minded young Latina girl in search of a wealthy generous gentleman to spoil and pamper her.

6851 (02/28/01)

JAZZY, SWEET, PETITE

Fun, 50+, PJF seeks easygoing, playful, intelligent, jazz-loving "mensch" to share conversations, travel, movies and the arts. Let's make beautiful music together. N/5 only.

6841 (02/28/01)

JEWISH CHER TYPE

49, transplanted Miamian, seeks financially secure, tall, 5WM, nonsmoker, non drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty, sincerity, LTR.

5487 (03/02/01)

HELLO

Are you an honest, loving, caring, no vices SWM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR.

5475 (03/20/01)

I have an amazing life. I've lived and traveled all over the world. My passions are photography, books, films, exotic foods, places, adventures. I have fabulous friends, enough money and free time. I'd love to meet an extraordinary man. I'm blonde, bright, very attractive and totally young 50, playful, slender and real.

6820 (02/28/01)

PAST IMPERFECT

Singular Professional JF with 7 year old dangling participle seeking 45+ subject, funny, demonstrative, smart, principled not tense. She's sultry (Mediterranean looks), easygoing, multicultural. Seeking LTR.

6849 (02/28/01)

AD OF THE WEEK FRENCH CONNECTION

French, beautiful, blonde, blue eyes, 33 years old, Libra, long legs, 5'7", 130 lbs., sincere and honest looking for European man between 30-50, clean cut, well traveled, attractive, sense of humor, bon vivant. Let's meet for coffee or lunch.



Our AD OF THE WEEK advertiser will receive a gift certificate for dinner for two (up to \$75.00 value) at Moss Beach Distillery, Beach Way and Ocean Blvd., Moss Beach CA, 94038, (650) 728-0220.

6959 (03/28/01)

THROW CAUTION TO THE WIND

Sultry, smart, passionate, green-eyed doll, 32, seeks attractive, available, articulate, stable man, 28-37, to enjoy comedy, music, TV, films. Could it be you? Box 7020.

7020 ()

PRETTY PUERTO RICAN

49 years old seeking handsome man, 50-70 years old, 5'11"-6'2", 190-250 with sense of humor and down-to-earth. So, let's talk.

6923 (03/28/01)

19 year old, 5'6", dark brown hair and eyes, fit, 100% European. Looking for people who love to go out. I enjoy art, clubs, the beach, concerts, parties, belly dancing and more. Sound interesting? Then give me a call...

6954 (03/28/01)

EROTIC EXPLORATION

Tantric, more, pretty, fit, erotic, semiAsian, sane, successful, fun, no baggage, 5T0s, vices seeks similar med tall SWM 40-50. Monogamous, open LTR switch, ok.

6932 (03/28/01)

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking 5M, 30-50. Bonus for screwball comedy, jazz, basketball fans.

6936 (03/28/01)



WARMHEARTED, ATTRACTIVE

51m, 5'5", Asian female over 30 seeking educated White male 40-50 over 5'8". Be responsible, financially stable, sensitive, warm, N/5, No kids. Serious only!

6995 (03/28/01)

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VALENTINE'S WISH
East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities.

6989 (03/28/01)

DEAR GOD,

Please send me a happy, healthy, handsome, honest, kind, compassionate, spiritual and emotionally available 5'0M, 40-50, N/5, N/or, and no kids. Love Anne.

6949 (03/28/01)

BROWN SKINNED BABE

with knock out bod and graduate degree seeks adventure with an athletic 45+ Indiana Jones type with graduate degree.

6952 (03/28/01)



WOMEN SEEKING WOMEN

BEAUTIFUL FEMME
150 beautiful femme/ top. 8e assertive not aggressive. Dance, yoga, theater, wine tasting, sandy beaches, romance, laughter are some of the things I love.

6821 (02/28/01)

PRETTY PUERTO RICAN
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more. 32-70. A/H/W. 50 let's talk.

6922 (03/28/01)

EUROPEAN WOMAN

Need Apply. I'm femme and strong. I'm complex but not confused. Experienced but not used. Utooo? Call for adventure. Me: Petite, educated, fun.

6833 (02/28/01)

WE WORSHIP
big tits and big asses, enjoy our hospitality. Bond with us for a real suck and fuck friendship.

6844 (02/28/01)

FRESH HONEY ANYONE?

This lady bee is 32 and oh, so sexy; has only been buzzed by toys and men, never lady bees before. Entice me to produce honey. Desires experienced Queen Bee, fine from head to tail.

6962 (03/28/01)

FEMININE BI-F SEEMS PRETTY GIRL
Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German.

6933 (03/28/01)



MEN SEEKING MEN

Big, fat, huge cock sucker sucks big, fat, huge cocks. Squirt for me!

6980 (03/28/01)

FRIENDLY VISITORS

Gay-friendly professional, doctorate/art, 58 seeks companionship at my home near Ashby BART. Conversation, board games, whatever. Fibromyalgia (invisible) has me home bound.

6808 (02/28/01)

NOT A

ONE NIGHT STAND
Handsome, talented, tall, 22 year old, self aware, self assured GWM, possessing everything but Mr. Right. Seeks someone as unique as I am, who values friendship, love, honesty and the has the ability to have a good time. This is the season for romance!

6583 (02/07/01)

BiMarried Male seeks same, 8i or 8i curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoy outdoors.

6792 (02/28/01)

DAD SPANKS BAD BOYS

Novices welcome. Light to heavier. Sex after preferred, but optional. Me: attractive oral top man 50, 6'5", 350 lbs. You: attractive, GM, 21-40, slim.

6966 (03/28/01)

ORAL SERVICE FOR

Married men, 5WM, clean, discrete, HIV- in 5 F. Own place. Front and back to clean man. No reciprocation required. Evenings and weekends.

6816 (02/28/01)

33 year old 8i curious WM, attractive, athletic, 6', 190 lbs., described as slightly resembling Mel Gibson. Seeking similar, well endowed, 18-33 8iAM. Let's have coffee, more?

6916 (03/28/01)

SENIOR GWM
5'7", 130 lbs., looking to give expert service to verbally dominant topman, height/weight proportionate.

6084 (02/18/01)

MAN FOR ALL SEASONS

Charming, 5 F 5WPM, 50s, HIV-, smoker, non-gym, into heart, cuddling, arts, movies, quiet evenings. Looking for cut 5 F/E. Bay 5PM companion of substance.

6818 (02/28/01)

GWM, 44, balanced, sincere, genuine, playful, communicative, contemplative, settled, enjoy lots, adventuresome. Prefer N/5, N/O, light drinker, HIV-, sensual, romantic for dating, LTR.

6976 (03/28/01)

OLDER, ACTIVE, INTELLIGENT

62 year old GWM, HIV+, healthy Italian 150 partner in things I like. Theater, symphony, movies, hiking, camping, travel and adventure. I'm easygoing, versatile, non tobacco.

6953 (03/28/01)

Okay, So I'll cut to the chase- I WANT OICK! I want to suck it, get fucked by it. Versatile, you should like it (dick) too: 6'2", blonde/hazel, 190 lbs., looks (you decide). Just come with a mind, libido and a hunger- we'll see what happens. Hung a plus, but skill and appetite more important. Gay? bi? Who cares just know how to do it safe, sane and healthy.

6829 (02/28/01)

TRIM AND ATTRACTIVE

5WM, 40, looking for masculine guys to rock my world. You be discreet, clean, HIV-, under 50's and ready.

6957 (03/28/01)

EROTIC MASSAGE

Free for straight, bisexual, and masculine guys with tight, trim builds from 18-45. Given by trim bisexual WM, 43.

6917 (03/28/01)

CUTE LATINO BOY

21, 5'10, 150, smooth and fun seeking top, 20-30, 5'10+, less 190lbs. Looking for a good time and well off/generous.

6852 (02/28/01)

HOT, HUNG, MASCULINE


Italian top man wants Black, Asian and Latino guys to "get off" with be masculine, in shape and under 45. Top or bottom.

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EAST BAY
East Bay male wanted by hot throat and bottom.

6802 (02/28/01)

ATTRACTIVE BLACK MALE

attached, bi-curious seeks same in bi-curious, straight acting Asian male for long term discreet encounters, 5'7" or under 140 lbs. or under, age 18-30.

6934 (03/28/01)

ARMENIAN

Handsome, 41, 5'9", 160 lbs, black/brown, professional, romantic in Los Angeles. Seeking masculine, straight acting M, 25-40, honest, healthy, for dating and traveling.

5649 (03/21/01)

WINTER PLAYMATE

Masculine, versatile bottom, Black male 5'10", 175 lbs., smooth bod, mustache, goatee seeks tall White/Hispanic str8, bi, men 35+ for uninhibited, discreet fun.

6919 (03/28/01)

ORAL/VERSATILE

At your service. Cute 26 year old, 6'2", 170, red/blue, Caucasian male seeks generous male callers for satisfying, discreet dates.

6809 (02/28/01)

CHARISMATIC ASIAN AMERICAN

male, 20s, 5'7", N/5, enjoys quality activities like movies and dinner, dislikes club scene, seeking other males in 20s with similar interests.

6825 (02/28/01)

WM, late thirties, Brown hair/Blue/Green eyes, 6'1, 185, clean-shaven gym-going, academic(Ph.D.), nice, warm stable, communicative, non-superficial, engaging, humorous. You: 25-45, college educated, professional, interested meeting a good guy. Let's discuss possibilities.

6947 (03/28/01)

EROTIC LIAISON

Sexy older man seeks bossy, aggressive man any age. What you say goes. Otherwise sociable and equal.

6807 (02/28/01)

COME SEE ABOUT ME

Athletic, rugged, professional, clean-cut, Asian, 53, 5'8", 155, seeking similar clean-shaven, lean or muscular WM with positive attributes for adventurous companion or more. Enjoy the outdoors, hiking, sports, running, workouts, cultural arts, films, ethnic foods, and quiet interludes at home.

6941 (03/28/01)

LOOKING FOR SINCERITY
GAM 32, 5'5", Black/Brown, professional, work out/slim built seeking professional GWM 28-38, for friendship and possible LTR.

6945 (03/28/01)

FEET, SHEER SOCKS, ANYONE OUT THERE?

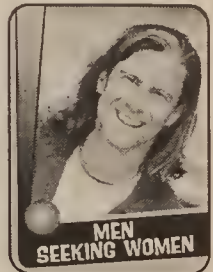
Attractive Latino, 34, 5'11, 190, dark features, Virgo, size 12 shoe, n/s, n/d would like to meet Latino, Whites or Asians into same fetish. N/s, n/d only, under 38, no games, serious only.

6929 (03/28/01)

SGWM

Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 35-50. Good times/outings. Prefer Italian/Mediterranean you?

6955 (03/28/01)



MEN SEEKING WOMEN

I want to be your Xmas and New Years present both in body and soul! This SWM, 46 seeks you for friendship and more!

6845 (02/28/01)

ONE IN A MILLION

Successful entrepreneur, intelligent (Ph.D.), good looking, 6', fit, works out, youthful early 50s, kind, passionate, open-minded, positive, spiritually aware, humorous, good listener, who loves music, especially jazz, classical and opera, who enjoys ballroom dancing, hiking and skiing, seeks a feminine, thin, accomplished partner, 30-38, without children, who loves to laugh and smile, shares my interests, is artistic, warm, and spiritual, for sharing the good life, fun, a committed marriage, and children.

6982 (03/28/01)

EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warmhearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities.

6368 (02/15/01)

Meet people from all over
the Bay Area at one address...

**FREE
MEMBERSHIP**
For a limited
time only!



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A new, whole-person approach to online dating



Sexy, 43, SHM, 5'9", hand-
some, seeks woman, financially
stable - even I am not, for sexu-
al fantasies, pleasure, beach,
your home cause I haven't one.
HIV.

♣6819 (02/28/01)

HANDSOME AFFLUENT

WM, entrepreneur, 48, athletic,
traveler into: Tahoe, romance,
antiques, epicurean delights,
hugs, good friends seeks lady
of similar interests.

♣6979 (03/28/01)

OUTY IN A CLAM SHELL!

No dangling prehensile tail on
this 40 year old FTM TS man!
5'8", physically, emotionally,
spiritually fit, ISO princess sis-
ter. No rescues needed. Have a
great laugh, gentle spirit, be fit,
share interests in gardening,
performing arts, foreign film,
spontaneous adventures. N/S,
N/Dr. Sophia Loren a +. I have
a sexy body, discover the differ-
ence.

♣6823 (02/28/01)

RECREATIONAL SEX PARTNER

Clean cut, easygoing guy seeks
female interested in casual
sport-sex rendezvous. No
STDs, just great sex

♣6966 (03/28/01)

YOU WANTED MEL GIBSON

But you might settle for this
one. Your dad might approve,
your mom might behave...you
to check me out! WM, 39, slim,
blonde, good job, heart,
etc.etc. bla, bla, bla...just
needs a solid companion.

♣6842 (02/28/01)

CURIOS SBM 37

seeks first interracial relation-
ship. Confident, honest, humor-
ous, dark, good looks, great
body, sharp mind seeks com-
municative, intelligent, funny,
physically fit woman 20s-30s.

♣6967 (03/28/01)

SHY YET HORNY? VIRGIN/SEMI-

Virgin? Learn/practice great
sex, great orgasms. Explore
your secret sexual desires/fan-
tasies. WM well-endowed, very
gentle petite ok. Patient
teacher will help you reach your
full sexual potential. If you have
a virgin girlfriend/sister- that's
fine too. Write to: PO Box
423802 San Francisco, CA
94142.

♣6839 (02/28/01)

STRONG LOVE

Loving, emotional yet in-control, pas-
sionate European professional man,
never angry and nobody's fool, laughs
easily, solves problems, in-shape seeks
long haired, petite(ish) woman, 20s-
30s.

♣6855 (02/28/01)

WANT TALL? GOT THAT

Want abs? Washboard flat? Want hair?
Don't need a hat! Want job? Success at
that! Want sim? Check low fat! Want
personality? Certainly have that! WM,
36, blonde/blue seeks you stat!

♣6828 (02/28/01)

9 INCHES AND HANDSOME

Handsome, intelligent, secure SWPM,
32. Seeks sexy, playmate to explore
friendship with benefits relationship. No
games, just great sex

♣6524 (02/07/01)

SEEKING ASIAN FEMALE

SWPM, handsome, 34, dark hair/green
eyes, 6'1", 175, healthy, loving, caring,
many interests, dining, arts, nature,
music, seeking AF, attractive, 18-28,
good morals, never married, for mean-
ingful friendship, possibly more in the
future.

♣6913 (03/28/01)

Buxom, attractive, kind, career orient-
ed, under 48 for handsome, muscular,
funny, intelligent 48 year old SPJM

♣6806 (02/28/01)

HOPELESS ROMANTIC

SWM, 50+, honest, Sincere and com-
passionate professional enjoys roman-
tic walks, hand holding, cuddling,
movies, dancing, theater, concerts, ro-
mantic dinners and travel. ISO SWF 40-
55, with similar interests.

♣6983 (03/28/01)

ART APPRECIATING NICE GUY

Friendly nice looking tall, trim, suc-
cessful designer. Smart, sometimes
clueless, hiking, movies, SF MOMA,
dogs. Seeking pretty, trim, female, 30s
to early 40s.

♣6411 (02/21/01)

I WON'T BREAK IT

Me: 50, Black, founder nonprofit char-
ity, smart, funny, honest. You: Black,
shy, passive, financially secure.

♣6939 (03/28/01)

ADD IT UP

You prefer "Run Lola Run
to "Home Alone." (+15)
Radiohead rocks! (+20)
You prefer chicken pox to
Sunday cafe breakfast. (-7)
You prefer museums
to laundramats. (+6)
You'd rather spend time in
Liverpool than Asia. (-30)
You'd rather be in Europe
than the mall. (+20)
That Ben Stiller is hilarious. (+20)
That Drew Carey is hilarious. (-20)
"The Matrix" was pretty cool. (+8)
President Bush is pretty cool. (-30)
Reading books is hard. (-9)
You love to laugh. (+23)
You're slim and attractive. (+25)
You prefer 6'2", 225 lbs.,
average looking men. (+20)
If you get a high number, give
me a call.

♣6920 (03/28/01)

SPARKLING LITERARY

female wanted, 50-60, as
bright, funny, beautiful, pas-
sionate, spiritual, naughty as
Annie Lamont. I'm handsome
(Hemingway), tall, fit, great
American novel finished.

♣6911 (03/28/01)

Tall, lanky, blonde German,
50s, gentle, loving, versatile,
spiritual, handsome, kind,
seeks pretty, slender, uncon-
ventional Asian female for joy-
ous relationship. Letter Photo,
POB 1329, Pt. Reyes, 94956.

♣6740 (02/28/01)

HANDSOME HUNK

(quality) DWM, 51, fit, with great
assets) seeks happy, depend-
able, very busty, kind, shapely,
adventuresome, independent
female. I'll make you purr. Race
unimportant.

♣6801 (02/28/01)

POLYGLOT GLOBETROTTER

British-accented, witty, liberal,
agnostic Buddhist, 30s, Ph.D.
sim, longhaired, Mediterranean
looking, handsome East Indian
prince seeks bright, fair maid-
en, the gypsy warned about!

♣5426 (01/31/01)

FEEL UNAPPRECIATED?

Wanted by literate warm-heart-
ed, funny, adventurous, youth-
ful 40ish DWM: Bright, soulful
independent 30ish woman with
own sense of style, who de-
sires a rich, full relationship.
Kids OK.

♣6850 (02/28/01)

PUNK ROCK PORN WRITER

ISO sick, depraved life partner.
Be beautiful, debauched, intelli-
gent, strange, into all trans-
gressions and apocalypse cul-
ture- let's burn!

♣6853 (02/28/01)

420 COWBOY

Looking for a Chronic Girl who
likes the outdoors activities
and some indoor fun - talking,
working out and massages.
Hoping for a genuine friendship.
Write me. Attn: SF8G Connec-
tions/ "Chronic Cowboy".

♣6750 (02/28/01)

SAGITTARIUS RISING

Taurus, 6', 175 lbs., 33, reli-
able, successful, bright and
healthy with gorgeous blue
eyes seeks charming, wild and
original woman who likes ani-
mals, traveling, film and fit-
ness!

♣6834 (02/28/01)

Medium height, medium build,
easygoing, good nattered, early
50s seeking a girl for dating
between 5'-5'6", medium
height/build, who is also easy
going, good nattered. Hope to
hear from you.

♣6987 (03/28/01)

NO SHORTS, NO SHORT

skirts ever. Never married,
young at heart WM with many
interests would cherish the con-
sistent modesty of a woman for
all seasons. Asian a plus.

♣6822 (02/28/01)

CARPE DIEM

Synergetic renaissance man
"40 something" seeks "Dark
angel", 25+ for adventure and
serenity. All flavors welcome.
Mixed ancestry a plus.

♣6912 (03/28/01)

SEEKING WOMAN

Understanding, open-minded
for LTR with 50 year SWM, het-
erosexual cross dresser, S, F,
left wing, progressive, sense of
humor. N/s, N/dr.

♣6608 (02/07/01)

SHARE THE JOURNEY?

Fit, dashing, SWM, 40 seeking
sophisticated, attractive, un-
conventional lady, 30s, into
great music and world travel,
shared attributes: a healthy
body, keen mind and adventur-
ous spirit. Be on a path, curi-
ous, passionate about life, and
loving it!

♣6854 (02/28/01)

DATING RECIPE

Mix supportive, monogamous,
secure, handsome, SM, 25,
with career, accommodations.
Add conversation, good listen-
er, passionate kisser. Serve
with independent, affectionate,
mature, N/S SF.

♣6973 (03/28/01)

WITTY AND WISE

Open-minded SWM, 56, 6'2",
w/h proportional, optimistic,
though sometimes cynical,
likes outdoors, good food and
good conversation. Seeks like
minded F.

♣6830 (02/28/01)

INSIGHTFUL, EDUCATED

38 y.o. White male, tall, attrac-
tive ESL seeking internally rich
younger female to join venture
in exploring the pleasures and
realities of this interesting
world.

♣6847 (02/28/01)

5'8", European-Canadian SJM,
casual lifestyle, mellow older
world traveler, dancer,
stock/property investor, WLTW
slender, sexy, vivacious, youth-
ful, fun-loving life companion,
recreational playmate, future
wife, for adventures, romance,
tropical beaches, comfortable
shared housing, making money,
entertaining friends, etc.

WHERE CAN YOU BE?

WPM, 43 seeking happiness
with single, monogamous fe-
male, height/weight proportion-
ate, positive attitude, for LTR
that may lead to marriage.

♣6536 (02/07/01)

MAN SEEKS WOMAN

Black man 62, single, retired, I
live alone, 6'3", 290, don't
smoke, drink or use dugs,
quiet, sincere seeks woman
any race, 50-70. If interested
reply.

♣6794 (02/28/01)

TIRED OF THE

singles scene? Handsome 32
year old SWPM, who enjoys life
seeks attractive SWPF for pos-
sible LTR.

♣6846 (02/28/01)

SEEKING HORNY OLDER WOMAN

Have you forgotten what it's
like to have a man worship your
pussy? Clean mature WM with
skilled tongue will bring back
memories.

♣6836 (02/28/01)

A CHANCE MEETING

provides endless possibilities.
WM/WM, 50s, 6'1", ISO emo-
tionally available, affectionate
SWF late for ties mid 50s for
dating, friendship, LTR. Let's
meet for coffee or lunch.

♣6835 (02/28/01)

NOE SEEKS COLE VALLEY

Or...Tall, lean, good-looking, in-
dependent, professional (41)
with humor, style and parking
problems seeks similar F(28-
38). I love indie films, Viet-
namese food, far torguas.

♣6963 (03/28/01)

NORTHWEST TRANQUILITY

Western Washington guy seeks
reasonably slim WF, 30s-40s
for quiet times, I like trips,
walks, nature, moonlit nights
and cuddling. Write: P.O. Box
1052, Port Orchard, WA
98366.

♣6856 (02/28/01)

RAGING SLAB OF TESTOSTERONE

Tall, muscular, well endowed
Italian-American pleasant fea-
tures, slightly sardonic seeks
pretty woman of the busty,
curvy body type for tea.

♣6972 (03/28/01)

GYPSY LATINO

43 year old handsome, tall,
dark Peruvian man wants you
for all the wrong reasons. I am
fun and have a great sense of
humor. Hasta La Vista!

♣6831 (02/28/01)

Damned handsome and
dependable 30 SM, prefers
monogamy and desires adven-
ture. Searching for an indepen-
dent, smart, affectionate N/S
SF with a brain and cute toes.

♣6975 (03/28/01)

Professional SWM, athletic, ed-
ucated, financially secure ISO S
or married F any age, race, no
fat please 8F preferred.

♣6812 (02/28/01)

SWM, 38, brown hair, eyes,
5'8", athletic, healthy and slim
seeks LTR with 25-40 year old
lady. Do you love flowers and
walks in gardens? Beaches? I
will listen to your hopes and de-
sires, wants and needs, your
fears, aches and pains. Let's
build a loving relationship.

♣6843 (02/28/01)

SWM, handsome Italian Ameri-
can man, 46, 6'3", 170, athlet-
ic, well-endowed, knows how to
use it ISO intimate encounters
with women seeking same, 30-
50.

♣6805 (02/28/01)

HARLEY RIDER

straight WM, 52, from old
school needs new mate- look-
ing for lady tag-along, must be
smart, open-minded, uninhib-
ited and willing to take part in
my work and play as well try to
understand my lifestyle.

♣6815 (02/28/01)

BBW with style an substance
desired for intimacy and more,
by attractive, clean-cut, nice,
spiritual, sophisticated, Per-
sian-born White male, 44 with
MA and MBA degrees.

♣6709 (02/28/01)

SWM, 49, healthy, athletic, mil-
lonaire ISO female any age,
race for trips, dinners, good
times.

♣6814 (02/28/01)

MAN, 54, ENDOWED WITH

priceless gifts—lively mind,
kind heart, playful spirit, fit
body—desires woman equally
femininely (buxomly) well en-
dowed, for exchanging gifts.
P.O. Box 282876, S.F. CA 94128.

♣6978 (03/28/01)

SWM, 61, 5'11", 200 lbs.,
wear dentures, retired blue col-
lar, seeks 55+ female/casual
lady. Enjoy home, TV, travel,
comfort food and conversation.
Hirsute a plus.

♣6738 (02/28/01)

DYNAMIC SWM

Handsome, intelligent, well-ed-
ucated, charismatic, athletic,
sexually attractive, humble, hu-
morous, intense young man
seeks female counterpart for
friendship and good times.

♣6942 (03/28/01)

SEEKING RUSSIAN PRINCESS!

Tall, casual, romantic, profes-
sional SWM, 45, seeks intelli-
gent, attractive, passionate
Russian Woman with values
and healthy lifestyle mystery
and magic.

♣6921 (03/28/01)

OLDER WOMAN

SWM, 5'10", 150 lbs., 45, ISO
older lady for LTR, age open.
Must be sincere and affection-
ate.

♣6940 (03/28/01)

OUTDOORS WOMAN WANTED

DWM, 44 ISO companion for
outdoor adventures, movies,
etc., to enjoy life with. I'm pon-
taneous, independent, easy-
going, adventurous. Seeking a
woman who is ready for a down-
to-earth nice guy.

♣6951 (03/28/01)

Some men think pussy was
meant for sticking. I think it
was meant for licking. Let my
tongue make your clit stand up
at attention.

♣6925 (03/28/01)

SAN FRANCISCO PROFESSIONAL

Man seeks Asian woman,
SWM, 46, handsome and ro-
mantic, looking to find the right
AF to settle down with. Tell me
why that may be you. Ages 30-
40.

♣6986 (03/28/01)

SWM, VERY YOUTHFUL 50s
5'10", 155. Enjoy cultural ac-
tivities, nature, communication,
traveling. Sophisticated but ca-
sual. Emotionally/financially se-
cure. Seeks sharing, slim
woman.

♣6988 (03/28/01)

EXPERIENCED DADDY LOVES
his good girl. Seeking
friend/love, I'm 44, 6'1", fit,
European. Be tall, in shape,
happy, smart and loving. Role-
play is fun!

♣6950 (03/28/01)

It's so simple!

Meeting people through connections is
the fastest and easiest way to meet
new people ... AND IT'S FREE!

- FREE to place your ad in print
- FREE to place your ad online
- FREE voice mail set up
- FREE voice mail message retrieval

All its costs is a few
minutes of your time.

c GUARDIAN nnections

Place your ad by phone. Call (415) 487-2566.

Meet new people and
win a trip to Hollywood and the
Blind Date singles party.

HOLLYWOOD

blind date

To become eligible to win the all expenses paid trip for two to Hollywood to
attend the exclusive Blind Date singles party, simply place your FREE connec-
tions ad and record your voicemail greeting right away so that people can
start responding. The more responses the better. Beginning January 18th and
running until February 14th, the ad with the most response wins!

PHONE IN YOUR AD: (415) 487-2566

EMAIL YOUR AD: connections@sfbg.com

MAIL YOUR AD: connections, 520 hampshire street, san francisco, ca
94110-1417

Blind date can be seen on KBHK UPN 44 at 5:30pm and 12:30am. For full con-
test rules: Blind Date, P.O. Box 15592, Boston, MA 02215-5592.

c GUARDIAN

nnections

TALL, HANDSOME, CONSIDERATE,
professional OWM (great touch, assets and values) seeks bright, fun, dependable, adventuresome, busty (00+) female 35+, to love and respect. Any race.
#6994 (03/28/01)

HANDSOME, SINGLE DBM
Tall professional, educated, ISO attractive, slender female any race for friendship and romance who's open to social and outdoor activities, 45+.
#6991 (03/28/01)

STRAP-ON WOMAN
strap on woman do me!
#6993 (03/28/01)

30 YEAR OLD PROFESSIONAL
White male, 5'11", dark hair, green eyes, seeking a female(s) for mutually beneficial encounters. Please be height/weight proportionate and open.
#6944 (03/28/01)



BI MALE
seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV, STD free, professional black male. Call, talk over cocktails.
#6561 (02/21/01)

SEXY YOUNG
Soul mate artists and ex-go-go dancers seek 8if for long walks on the wild side. Dating with options to upgrade to polyfidelity triangle.
#6965 (03/28/01)

CURIOUS COUPLE
WF, 5'9", 140, WM, 5'10", 180 looking for biF or couple under 35 in similar shape. Let's chat, then sex it up!
#6840 (02/28/01)

CRICKETS SING
to the cosmos. NA- White, bi couple, seeks couple, normal to great shaped, 50-70, younger OK. Alters, sex ceremonies, meet friends.
#6981 (03/28/01)

WMF, 30's, seeks black gentleman for oral adventures. My husband would be present (watch only). 8e height/weight proportionate, and leave real phone number.
#6918 (03/28/01)

CHARMING INTELLECT
Handsome, in-shape, SWM 27, 6', 160 seeks in-shape WF 8i-/Lesbian couple, 20-30 for playful intimate encounter. Fantasies welcome.
#6914 (03/28/01)



YOUNG AND BEAUTIFUL
Latina TS ISO generous daddy who knows how to look after a wild girl like me. Come talk to me.
#6969 (03/28/01)

HANDSOME BM
6", 240, seeks attractive Trans sexual bottom with large soft knockers and apple butt. for occasional dictation. Must be discreet oral/anal giver.
#6848 (02/28/01)

DO YOU LIKE MY DRESS?
22 year old TV looking for someone who wants to find out what's really under my skirt. I'm 5'11, 130lbs., blonde hair, blue eyes, legs that go on for ever, ready for some action. Let's have fun!
#6584 (02/07/01)

WHERE ARE ALL
the Black TV/TS? Slim SWM, 40 is looking for slim, sexy, passable Black TS/TV for mutual enjoyment. I'm sub your dom.
#6804 (02/28/01)

LESBIAN ISO
FTM for friendship/dating, 40 years old, 5'7", athletic, easy going, independent, love the outdoors.
#6810 (02/28/01)

OUTY IN A CLAM SHELL
No dangling prehensile tail on this 40 year old FTM TS man! 5'8", physically, emotionally, spiritually fit. ISO princess sister. No rescues needed. Have a great laugh, gentle spirit, be fit, share interests in gardening, performing arts, foreign film, spontaneous adventures. N/S, N/Dr. Sophia Loren a +, I have a sexy body, discover the difference.
#6824 (02/28/01)

STRAIGHT EAST BAY
WM sincerely curious would like to meet an attractive TS lady with charm and grace for conversation and perhaps more.
#6838 (02/28/01)



SPANK MY FRIEND
Generous WM ISO Dominant F who would love to help me spank my sexy 21 year old friend and watch him cry like a baby.
#6787 (02/28/01)

BEND OVER MY KNEES
Let your big brother pull your pants down and put you over his knees for a good spanking M or F.
#6221 (02/06/01)

LOOKING FOR LOVE
Obedient lifestyle, submissive SWM 45, 5'10", 160, seeks strict dominant lady for BD/SM, cross dressing and long term relationship.
#6915 (03/28/01)

ANAL DOMINANT SPECIALIST
Oiva Diamond, both voyeur and exhibitionist specialist in anal domination and discipline of obedient, generous WM slaves-will display boy for public humiliation, bondage scene at Power Exchange- worship my big, Black 88W buttocks.
#6931 (03/28/01)



BBW DOM SEEKS WM BOY
Mistress Black seeks submissive, upscale WM slaves to train- lingene, corset control, leg and foot worship, massage, toilet and male chastity training, anal play, worship, big wet panty sniffing, worn stockings and bras.
#6930 (03/28/01)

NICE LOOKING MALE
seeks lady to admire and to masturbate in front of. Only sincere apply. Any race.
#6813 (02/28/01)

FULL CUT NYLON PANTIES
and pantyhose worn together even under jeans turns me on! You SWF 30-45, 5'7"+, sexy size 12-18. Me 41, 6'5", 250 lbs., kinda kinky, U.S. tool Possible LTR.
#6803 (02/28/01)

alt.sex.column by andrea nemerson

Carry on

Dear Andrea:
I just read "Fitting in." I have a couple of things to add. I started having sex at 17, and for years it was a complete failure: penetration was never completed, and it left my hymen still somewhat intact. I figured it was me. I was miserable, sure I'd never have a good sex life, and reluctant to try again. But at 23, I finally was able to have "full sex," and though lube and arousal are the two biggies, they're not always it.

1. See a doctor. After all the failures, my doctor started investigating the fact that I wasn't getting my period very often. It turns out I have an endocrine disorder that, among other side effects, makes intercourse painful. Though you may be normal in every other way, it is possible that your brain, like mine, is doing something wacky. The medication I take to treat it has corrected the amount of estrogen I have in my body, something that upped my libido as well.
2. Yeah, lots of people say to have an orgasm first. Try it both ways. Coming first has always made it worse for me, not better.
3. Check your angles. I find that if we try to have sex while he's too far above me, he pushes down too much and can't get in. And it *hurts*. So the pain you're feeling may just be him putting pressure on the wall of your vagina.
4. Realize that your body is an amazing instrument, not a fragile flower. After the first time it worked, I looked down and thought, "My God, he put that inside me?" Yep. The female form is a wondrous (and stretchy) thing.
5. Trust me, if you want it enough, you'll overlook the hymen thing. Make sure it's the right guy and the right time. When I finally was able to have sex, the guy ruptured the last of my hymen. Two seconds later he was moving along just fine, and I felt no soreness whatsoever. In the past when the guy tried and I found it painful, that pretty much ended the evening for me. Why the difference? This time not only was I aroused, not only was I lubed, not only was I protected, but I had no doubts, no reservations, no second thoughts. This time I'm with the right guy, at the right time. I did this on my own schedule with a man who was willing to wait, and who calmed my fears (I was physically shaking the first time we did it).
6. Don't expect so much out of it at first; the disappointment is sometimes more painful than penetration. No, I haven't come during intercourse yet, and we're still figuring that first angle out ... But we're working on it.

Love,
It Fits!

Dear It:
No way can I manage (or even remember) to cover every aspect of anything in any particular column, so thanks for fitting in for me here and there. I especially enjoyed your pointing out how nigh-unto-unbreakable we women really are. Easily forgotten, although you might think that the fact that we can pass an entire human being (albeit a small one) through there would serve as something of a tip-off. It also was useful to bring up the importance of the more emotional, less physics-based aspects, such as who you're doing it with and when. The primacy of these should go without saying, but I suppose it doesn't, so thanks for saying it.

I sincerely doubt that most young women experiencing dyspareunia (painful intercourse) have anything particularly weird going on with their endocrine systems, but you've proved one thing for sure: they could. When in doubt, check it out.

Love,
Andrea

Dear Andrea:
My girlfriend and I have had many oral sex sessions successfully. But how do I actually insert myself without looking like a fool? I have considered using my hand; would this be ideal? Should I have to force it in, or should it require little pressure? Also, what's the best way of positioning my penis so that it is penetrating her vagina?

Love,
Figuring the Angles

Dear Angles:
The first thing you have to learn is the difference between "fool" and "beginner." I'm not crazy about the former, but the latter is a perfectly respectable thing to be, even in bed, though you wouldn't know it from the way people carry on.

Your "necessary force" question depends on whether or not you must break through a hymen. As recalled by "It Fits!" above, this sharp but transient pain is usually no big deal to a determined soon-to-be ex-virgin. Your questions about exactly where and at what angle to put your penis can be answered very simply without a protractor: in your girlfriend's hand. If she's ever used a tampon or done anything in the way of self-exploration, she will be able to show you by action far better than I could tell you in words.

Love,
Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

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HELL

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♣6585 (02/07/01)

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♣6817 (02/28/01)

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Seeks hot little pussy to put
"ice" in, pour champagne on
and lick. I'm rich, tall, sexy, 34
SWM. Tease my throbber.
♣6937 (03/28/01)

MONEY FOR HONEY

Busy, healthy, good looking
male seeks female for special
arrangement: any age or race
okay.
♣6924 (03/28/01)

PANTIES

How they charm me so. 34 bi
male submissive panty wearer
seeks females and couples for
panty play.
♣6984 (03/28/01)



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ing intelligent, fun women ages
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♣6714 (02/28/01)

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ten and spoken Spanish to
coach me in conversational
Spanish while exploring activi-
ties and having fun in S.F.
♣6713 (02/28/01)

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Area's wild places. All ages,
hikers and birders welcome.
♣5337 (02/15/01)

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ests.
♣6961 (03/28/01)

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cusing on social justice, human
right, and intimate relationships
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of each month in SF beginning
02/01/01. Let's have fun,
meet others, and discuss inter-
esting ideas. All calls an-
swered!
♣6946 (03/28/01)

MONDAY NITE KARAOKE

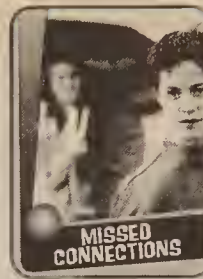
Get up and sing or just watch
and socialize. Chase away
those Monday blues with a fun
group of guys and gals. Pizza
afterwards anyone?
♣6827 (02/28/01)

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♣6927 (03/28/01)

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No smokers. Leave message
for Avatar.
♣6926 (03/28/01)



MISSSED
CONNECTIONS

CHRIS— MARTINI GRILLE

Chris, we met in Albuquerque in
November. Missed each other
at the Sunshine Theatre. I'd
like to continue our conversa-
tion. Please contact me! Box
7019.
♣7019 ()

Thursday, 12/21 Millbrae Safe-
way 9 pm. You: tall, dark hair,
nice eyes, with father? Me: tall,
long brown hair, shopping with
my mom! Exchanged glances!
Coffee?
♣6826 (02/28/01)

BOULANGERIE ON POLK

At Green on Jan. 5, 2001. Me:
Green cap meeting acquaint-
tance. As you left we smiled,
walked past and looked back at
each other. Let's meet!
♣6974 (03/28/01)

CHRISTINA AT BOAT PARTY?

You: Christina, Polish, silver
dress, beautiful smile. Me:
Saul, blue sunglasses, three
shades of brown corduroy. We:
Watermelon Boat Party, New
Years. Let's meet again.
♣6935 (03/28/01)

You: Graphic artist, used to live
in Washington O.C., you flew on
to Tucson, I flew on to Denver.
Ingenu in between made me
shy.
♣6964 (03/28/01)

SEAN A.

You had no hair, mine was pur-
ple. We hung out around '95.
Really miss you, would like to
hook up. Steve L.
♣6960 (03/28/01)

ALLIE THE SNOWBOARDER

12/30 at Squaw. I'm Craig. We
chatted on the ski lift. I didn't
have a chance to ask you for
coffee.
♣6985 (03/28/01)

BROOKLYN BRONZE

Photographer looking for you.
Call Tommy.
♣6928 (03/28/01)

DOC'S CLOCK

New Year's Eve. JF with long
black hair, you were with
friends, including an East Indi-
an man. Me: shy fellow with
glasses, ponytail. Please,
please call me.
♣6992 (03/28/01)

ROBIN @ DOLORES PARK

12/31. Tall, goatee'd guy en-
joyed your sharp mind and
warm smile as our kids played.
Would like to know more. Coffee?
♣6943 (03/28/01)

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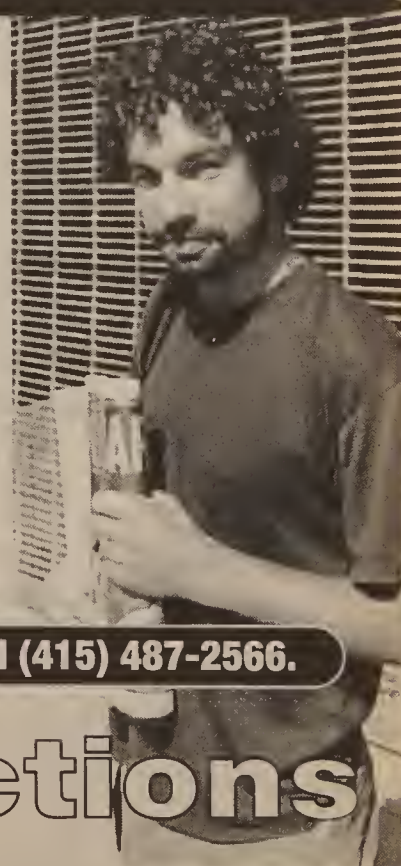
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THE SAN FRANCISCO BAY
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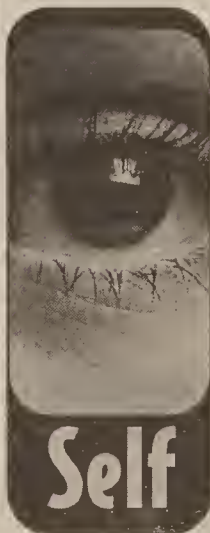
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for Leonard Peltier with the Peltier Action Coalition and the Plight of the Redwoods Campaign- January 14th, 12-3pm at the Peoples Park in Berkeley. Bring food and drink to share for a potluck! Bring Blankets for Homeless. For more info call 510-464-4534 or thepac2000@hotmail.com

The City of Berkeley is seeking applicants interested in serving on the newly formed Commission on Early Childhood Education. If interested, please submit an application to the City Clerk, 1900 Addison Street, Berkeley, CA 94704. Application forms may be obtained by contacting the City Clerk Department, 644-6480, or can be downloaded from the City's website at www.ci.berkeley.ca.us/commissions/general.htm#applications.

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FILE NO. 245501

The following person is doing business as ONE O DEVELOPMENT, C2 LABS, 870 Market Street, Suite 1285, San Francisco, CA 94102. This business is conducted by a corporation, Corporation name: Collaborative Computing Systems, Signed: Jason Williams, Printed name & Title: Jason Williams, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on December 20, 2000. **DECEMBER 27, JANUARY 3, 10, 17, 2001. L# 351302**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245525

The following person is doing business as MARY'S HOUSE CLEANING, 207A Bonview Street, San Francisco, CA 94110: Maria Valencia, 207A Bonview Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date December 21, 2000. This business is conducted by an individual. Signed Maria R. Valencia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maria R. Valencia, on December 21, 2000.

DECEMBER 27, JANUARY 3, 10, 17, 2001. L# 351303

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245514

The following person is doing business as MILFORD CONSTRUCTION, 1212 ALABAMA STREET, San Francisco, CA 94110: JOSEPH O'FLYNN, 1212 ALABAMA STREET, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date October 29, 1999. This business is conducted by an individual. Signed JOSEPH O'FLYNN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on December 21, 2000. **JANUARY 3, 10, 17, 24, 2001. L# 351401**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245749

The following person is doing business as KEN BUCK PHOTOGRAPHY, 272 Rhode Island Street #17, San Francisco, CA 94107: KENNETH A. BUCK, 1272 Rhode Island Street #17, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date January 3, 2001. This business is conducted by an individual. Signed Ken Buck. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on January 3, 2001. **JANUARY 10, 17, 24, 31, 2001. L# 351502**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245738

The following person is doing business as FERN THE BOYS PRODUCTIONS, 1619 Judah Street, San Francisco, CA 94122: ERIC STEVEN MILLS, 1619 Judah Street, San Francisco, CA 94122. This business is conducted by an individual. Signed ERIC MILLS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on January 2, 2001. **JANUARY 10, 17, 24, 31, 2001. L# 351506**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245865

The following person is doing business as ESHOM CONSTRUCTION, 583 Missouri Street, San Francisco, CA 94110: RANDY MCKINLEY ESHOM III, 583 Missouri Street, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date January 8, 2001. This business is conducted by an individual. Signed Ray Eshom. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on January 8, 2001. **JANUARY 10, 17, 24, 31, 2001. L# 351507**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245864

The following person is doing business as MEYERS AIR PACIFIC, 677 Hampshire Street, San Francisco, CA 94110: WILLIAM MEYERS, 677 Hampshire Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date January 8, 2001. This business is conducted by an individual. Signed WILLIAM MEYERS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on January 8, 2001. **JANUARY 17, 24, 31, FEBRUARY 7, 2001. L# 351501**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245925

The following person is doing business as LA FRANCE ASSOCIATES, 42 Market Street, 2nd Floor, San Francisco, CA 94102: STEVEN RAYMOND LA FRANCE, 3903 19th Street, San Francisco, CA 94114. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Steven R. La France. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on January 10, 2001. **JANUARY 17, 24, 31, FEBRUARY 7, 2001. L# 351602**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245925

The following person is doing business as ANDRE SORIANO SAN FRANCISCO, 4905 Mission Street, San Francisco, CA 94112: ANDRE SORIANO, 4905 Mission Street, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Nov. 22, 2000. Signed ANDRE SORIANO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on November 22, 2000. **DECEMBER 27, 2000, JANUARY 3, 10, 17, 2001. L# 351301**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245952

The following person is doing business as YOKO'S GIFTSHOP MIYAKO INN, 1800 Sutter Street, San Francisco, CA 94115: YOKO Y. ENDO, 841 Stonegate Drive, South San Francisco, CA 94080. Registrant commenced business under the above fictitious business name on the date January 11, 2001. This business is conducted by an individual. Signed Yoko Y. Endo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on January 11, 2001.

JANUARY 17, 24, 31, FEBRUARY 7, 2001. L# 351604

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

FILE NO. 317738 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JOVINO JOSE ARIAS III, For Change Of Name. The application of JOVINO JOSE ARIAS III for change of name, having been filed in Court, and it appearing from said application that JOVINO JOSE ARIAS III has filed an application proposing that His name be changed to JOVINO. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of February, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 28th day of December, 2000. Alfred G. Chantelli, Judge of said Superior Court. **JANUARY 3, 10, 17, 24, 2001. L# 351403**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

FILE NO. 316281 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of VICTOR GONZALO LEON (minor) by JULIA J. MOLINA (mother) 43 Persia Av. SF, CA 94112. For Change Of Name. The application of VICTOR GONZALO LEON for change of name, having been filed in Court, and it appearing from said application that VICTOR GONZALO LEON has filed an application proposing that His name be changed to VICTOR GONZALO LEON MOLINA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 15th day of February, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 20th day of December, 2000. Alfred G. Chantelli, Judge of said Superior Court. **JANUARY 10, 17, 24, 31, 2001. L# 351501**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

FILE NO. 317504 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of BRADLEY SCOTT RUBINS For Change Of Name. The application of BRADLEY SCOTT RUBINS for change of name, having been filed in Court, and it appearing from said application that BRADLEY SCOTT RUBINS has filed an application proposing that His name be changed to BRADLEY RUBINS IMMANUEL. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 20th day of February, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 18th day of December, 2000 by Alan Carlson, Clerk for Alfred G. Chantelli, Judge of said Superior Court. **JANUARY 10, 17, 24, 31, 2001. L# 351503**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

FILE NO. 317506 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of CATHERINE MARIE SCHAIDLER For Change Of Name. The application of CATHERINE MARIE SCHAIDLER for change of name, having been filed in Court, and it appearing from said application that CATHERINE MARIE SCHAIDLER has filed an application proposing that Her name be changed to CATHERINE SCHAIDLER IMMANUEL. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 20th day of February, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 18th day of December, 2000 by Alan Carlson, Clerk for Alfred G. Chantelli, Judge of said Superior Court. **JANUARY 10, 17, 24, 31, 2001. L# 351504**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

FILE NO. 318054 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of ADRIANA TELLO DIAZ For Change Of Name. The application of ADRIANA TELLO DIAZ for change of name, having been filed in Court, and it appearing from said application that ADRIANA TELLO DIAZ has filed an application proposing that Her name be changed to ADRIANA BRAVA. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 15th day of March 20, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 11th day of January, 2001. Ronald Evans Ouidachay, Judge of said Superior Court. **JANUARY 17, 24, 31 FEBRUARY 7, 2001. L# 351603**

PETITION FOR CHANGE OF NAME

CASE NO. 317651 Attorney or Party without Attorney (Name and Address) NGOC LAN TRAN, 98 Parkridge Drive, San Francisco, CA 94131, (415) 550-1802. IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND COUNTY OF SAN FRANCISCO. In the Matter of the Application of NGOC LAN TRAN For Change Of Name. Petitioner NGOC LAN TRAN alleges: Petitioner is Female, 31 years of age. Petitioner's place of birth: Saigon, Vietnam. Petitioner's date of birth: 9-5-1969. Petitioner's resides at: 98 Parkridge Drive, San Francisco, CA 94131.

Petitioner's present name is: NGOC LAN TRAN. Proposed name is: FRANCINE LAN TRAN. The reason for the proposed change of name is: I would like to change my name to Francine which is the name I currently go by. Petitioner's father is: Luan Duc Tran, 1590 Calle De Stuarda, San Jose, CA 95118. PETITIONER OCEANES UNDER PENALTY OF PERJURY UNDER THE L. 31, 2001. L# 351505

The State of New Hampshire Judicial Branch - Family Division at Portsmouth, 111 Parrot Avenue, Portsmouth, NH, 03801, (603) 433-8518.

CITATION FOR PUBLICATION

In the matter of VIRGINIA M. OQUINA and ROLAND OQUINA, JR. CASE NO: 2000-M-0013.

On January 12, 2000 Ken J. Marshall, Esquire, 47 Depot Road, East Kingston, NH, 03827 filed in this Court a Petition for Divorce with requests concerning: Custody, Child Support, Health Insurance, Division of Marital property (both real and personal) and payment of debts. The original pleading is available for inspection at the office of the Coordinator at the above.

Family Division Location. ROLAND DEQUINA, JR. shall file a written Appearance Form with the Coordinator of the Family Division at the above location on or before JANUARY 27, 2001 or be found in DEFAULT. ROLAND DEQUINA, JR. shall also file by FEBRUARY 27, 2001 a Response to the Petition and deliver a copy to the Petitioner's Attorney or the Petitioner, if unrepresented. Failure to do so will result in issuance of Orders in this matter which may affect you without your input. BY ORDER OF THE COURT Wilda R. Elliott, Coordinator, November 27, 2000. FDOOC JANUARY 3, 10, 17, 2001. L# 351402

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Aries

March 21-April 19

As the most recent presidential election made so glaringly clear, American politics is in sad shape indeed. And until somebody invents a vaccine that converts ordinary politicians into harmless bacteria that replenish the ozone layer, the problem is only going to get worse. Devote some mental energy toward scientific education this week. Perhaps someday you'll be able to make the world better via technology.

Taurus

April 20-May 20

I'm fighting for a world where the video store never has one spliced copy of the movie you want to see and 50 copies of some lame Mel Gibson blockbuster you'd rather avoid. A world where restaurants warn you before putting mayonnaise on your sandwich. A world of happiness and freedom. What are you fighting for? There are excellent fighting aspects this week, and you should put them to good use.

Gemini

May 21-June 20

Being an anarchist myself, I freely associate with those who follow all other political persuasions, even the ones who are wrong. How do you think I became an anarchist in the first place? However, being a tolerant sort of anarchist, I've resolved to avoid getting into stupid political arguments with morons for at least the next several days, and to only engage in civilized yet heated debates instead, which would be a wise course of action for both of us.

Cancer

June 21-July 22

Unfortunately, this week has excellent sexual prospects, and you know what that means: the threat of boring long-term relationships, the potential heartbreak of short disastrous relationships, the chance that you'll fall in love with somebody even scarier than the last one, and the probability of having a mind-blowing orgasm (which occasionally outvotes all the other considerations).

Leo

July 23-Aug. 22

There are many kinds of artists. There are the ones who paint pictures of kitty cats on coffee mugs, and the ones who paste celebrity heads onto random nude bodies and post them on the Internet, and the kind who make festive party decorations out of common household items. Lower your standards and produce some bad art this week. It's better than no art at all.

Virgo

Aug. 23-Sept. 22

Some Virgos consider having Venus in Pisces an irritant. But then, sometimes irritants can be sexy, like when your shirt rubs against your nipples. This week someone will

grate on your nerves, but it doesn't necessarily have to be unpleasant.

Libra

Sept. 23-Oct. 22

The other day I was doing a tarot reading to see whether I should get a psychic consultation when it occurred to me that I might be superstitious. Since it's bad luck to be superstitious, I quickly consoled myself with the fact that there's a fine line between the spiritual wisdom of our ancestors and superstition, and frequently the difference is subjective. Put some myth, ritual, and symbolism into your week.

Scorpio

Oct. 23-Nov. 20

Recently I was listening to an acquaintance go on about the horrible weather, and her horrible landlord, and the horrible emotions she experienced at her horrible job, and this reminded me of the theory that heaven and hell are right here on earth. This week you'll encounter one of those people who carry their very own halos of holiness and/or purgatorial flames around with them wherever they go.

Sagittarius

Nov. 21-Dec. 21

Oh, OK, you can be judgmental, but only if you put on the black robe and the powdered wig. This week calls for you to issue a verdict against somebody (who should fall to his or her knees and be grateful for having a wise Sagittarian assessing the merits of the case).

Capricorn

Dec. 22-Jan. 19

Envy is a powerful force, especially if you're not quite sure it's actual envy you're experiencing. Focused envy can drive you to accomplish wonderful things, but disguised envy can give you heartburn and misery until you figure out exactly what's causing it. This week envy can be your friend.

Aquarius

Jan. 20-Feb. 18

The planet ruling intellectual clarity is currently in Aquarius. Unfortunately, so are the planets associated with genius, madness, psychedelic visions, and megalomania. Furthermore, they're sitting so close together that it's hard to tell them apart. Perhaps you'll do a better job (since you happen to have intellectual clarity on your side).

Pisces

Feb. 19-March 20

Venus in Pisces? Oh, give me a break. Venus is always in Pisces. You show me a Pisces and I'll show you someone permanently basking in the light of one of the Pleasure Goddess's gifts: love, or chocolate, or good music, or just about anything that makes you smile. And this week you'll have plenty to smile about. ❖

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\$800 HAYES VALLEY/LWR HAIGHT (Steiner @ Fell) to share with 40yo SF. Deck - Yard - H/W Floors - D/W - W/D - F/P (#26731) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$825 NOE VALLEY (Fairmount St @ Arlington) to share with 39yo GM and 2 others. Deck - O/W - W/D - F/P (#26725) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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Editorial Interns

The San Francisco Bay Guardian seeks editorial interns for writing, research, and fact-checking. The Bay Guardian's internship program provides a fantastic opportunity for amateur and aspiring writers to break into journalism. Candidates should be self-motivated and detail-oriented, but prior journalistic experience is not required. Applications must be received by January 15.

For more information, please visit:
(415) 255-3100 ext. 545.
www.sfbg.com

Activists Organizers & Forest Defenders

Forests Forever is hiring and training motivated grassroots organizers to join our team and work to save CA's forests, watersheds and wildlife areas.

WORK YOU CAN BELIEVE IN!

P/T & F/T permanent positions:
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\$600/wk + Bonuses with Benefits

**Paid Training, Vacation/Sick/Holiday Pay,
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Call **415.974.3636**
www.forestsforever.org

Spend your nights SAVING THE EARTH!

The California League of Conservation Voters (CLCV) is seeking fundraisers for the twenty-person membership team. Flexible Full or Part-Time evening hours, excellent pay and benefits in a diverse, casual workplace.
ONLY SECONDS FROM BART

CALL RICO or SCOTT 510-271-0900 x 313.

Students, seniors and people
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www.clcv.org



University of Berkeley

Want to earn a certificate or degree during the day, evening or on the weekends?

Earn a certificate in Business Administration (AAS, BAS or MBA) or Multimedia Communications and Presentations (AAS) for affordable cost for quality education. Classes begin now. 1911 Addison St., Berkeley, CA 94704 (510) 644-9700.

Ask about our 8-week short-term basic specialized certificate programs

This institution has received a temporary approval to operate from the Bureau of Private Postsecondary Education (Bureau). A temporary approval is merely an interim designation the Bureau can authorize pending a qualitative review and assessment of the institution. At the time it is issued, the Bureau has not yet conducted a site visit. It is issued if the Bureau determines the institution's operational plan satisfies the minimum standards listed in Education Code Section 94900 or 94915 whichever is applicable. The temporary approval will remain in effect for at least 90 days, but no more than 360 days in order to enable the Bureau to conduct the site visit and inspection of the institution. After that visit, per CCR 74310, the Bureau will then determine whether the institution should be approved on a permanent basis.

Progressive Opportunities

Presidio Hill School,

a K-8 progressive, independent school is looking for an after school teacher. Our after school program runs Monday through Friday, 3:00pm-6:00pm, with occasional all-day supervisions. We are looking for someone who is responsible, energetic, creative & fun. Experience with children is a plus. Responsibilities include conflict mediation, tutoring, playground supervision and playing with kids. Hourly wage is \$10.00. If this sounds like a great opportunity for you please contact us:

Email: ibertolini@presidiohill.org
Or call:
Ilsa at 751-9318 ext. 122
Fax: (415) 751-9334

JUST SAY NO TO BUSH'S MILITARY AGENDA.

While 40 million Americans don't have health care, and schools are severely underfunded, Bush wants to increase military spending and continue to develop nuclear weapons.

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Peace Action is the state's largest peace and social justice organization.

Call 510.849.2272 (Jon or Kelly)

www.californiapeaceaction.org



MAC'S Children and Family Services

a local SF non-profit is currently looking for individuals for

GROUP HOME COUNSELOR/ FACILITY MANAGER

Requirements:
Pre-employment physical/ background check.
Reliable transportation with clean DMV record.
Bachelors degree preferred or work in related field.
Organization and Communication skills.
Current Social Services Students are encouraged to apply.

email: careerswithmacs@aol.com
phone: (650) 757-8714 Ask for Mary, Prince or Lisa.

Put your CONSCIENCE to work!

ACTIVIST JOBS WITH:

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Learn Great Skills. Fun Workplace. Career Opportunities Available.

Make A Difference, Not Coffee!
Call Alex at (415) 206-1936

VOLUNTEER OPPORTUNITY

The San Francisco Court appointed Special Advocate Program (SFCASA) seeks community volunteers to advocate for abused and neglected children. Make an 18-month commitment to represent a child's best interest in Juvenile Dependency Court while serving in a supportive mentoring relationship. Training begins February 1st, 2001. Men and People of Color are especially needed.



(415) 398-8001 x.104

English Language Institute of the Bay Area

ELIBA offers quality TOEFL and EFL instruction to foreign students at a low cost. Small classes. Approved by the INS to accept foreign students.

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Clean Water Action is now hiring motivated, articulate phone canvassers to update our members and renew their memberships.

Part time 3-5 eve/week
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Paid training. No cold calling. No experience necessary.

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Become a full-time paid intern with California Grassroots Organizing School.

Fight for living wage jobs, affordable housing and more.

Call **888-918-8818** for more info.

STOP TALKING ABOUT SOCIAL JUSTICE AND START WORKING FOR IT!

Media Alliance

Media Alliance is a training & resource center for Media Workers, Activists & Community Organizations. We offer Computer, Journalism & Media Classes, Media Job Listings, Computer Lab Free for Members.

For more info visit
www.media-alliance.org
or call (415) 546-6334,
info@media-alliance.org.



MENTORS

wanted for At Risk Youth from San Francisco Bay Area.

Starting pay \$11.

We are looking for positive role models to make a difference in a child's life.

We are also looking for credentialed **Teachers, Drivers and a Secretary.**

Please call RISE Institute
415-641-1878 or
fax resume to
415-641-4082.

YOUTH HOMES

YOUTH HOMES INC. is hiring FT and PT day and overnight awake counselors for its residential treatment facilities in Contra Costa County serving emotionally disturbed adolescents and their families. We operate 5 state-licensed 6-bed group homes.

Excellent benefits for fulltime employees including full medical and dental insurance, a retirement plan, and four weeks vacation first year and five weeks vacation every year thereafter.

Full time and part time counseling positions are available for our group homes in Concord and Bay Point. Responsibilities include providing care and supervision for the teens and children under our care. In addition, you will assist our residents with all aspects of daily living, personal hygiene, schoolwork, cooking, cleaning tasks, and transportation. Salary dependent on experience and education. BA or 2 years experience preferred but not required.

Send resume to Personnel, 1543 Sunnyvale Ave., Suite 101, Walnut Creek, 94596 or fax 925-933-5824 or e-mail administrator@youthhomes.org
Visit our website www.youthhomes.org

ORGANIZERS

Fight For Justice!

Help empower low-income communities through grassroots political action. People of color, bilingual persons encouraged.



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Call Tara, (510) 436-5690
www.acorn.org

Work for
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To advertise in this section call Joseph Regula at (415) 487-4634.

General Employment

Buffalo Exchange

Is looking for energetic, hard-working individuals. Now hiring for STORE ADMIN ASSISTANT and BUYERS. Raises, benefits, great discounts, profit-sharing bonuses, and a casual fun environment! Please apply in person at 1800 Polk Street, SF. (415) 346-5726.



DRIVERS: ALLIED Van Lines has openings in electronics and trade shows. Class A CDL with 1 year or more experience. Tractor purchase available. Call 800-634-2200, Dept. ACAS. (CAL * SCAN)

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Sales Associate - Spec-tator Magazine.

Organized, outgoing self starter wanted for Sales Associate position at adult newsweekly. Must be comfortable working with X-rated material. Mac/Excel skills a +. Full-time Emeryville location. Weekly base + commission. Benefits. Email resume to dara@spectator.net or fax 510-658-3326.

ACTIVISM

Organizers!!!

Fight poverty and racism. Organize the Poor. Community organizing for education reform, better housing, living wage jobs and more. Call Tara, (510) 436-5690. www.acorn.org.

ADMINISTRATIVE

Administrative Assistant to \$40k

MS Office and great attitude are prerequisites for this SF opportunity! Experience is a plus, the right person is a must! Contact Strategic Staffing (415) 616-6300 or fax (415) 616-6306 or emails jobs@strategic-staffing.com.

ADMINISTRATIVE

Bookkeeper/Exec Assistant

For Marin construction company. Must have proven record with AR, AP, payroll & financial statements. Exp w/basic admin, software. Fax resume (415) 457-9606.

ADMINISTRATIVE

Buffalo Exchange

Now looking for an energetic, hardworking individual who is detail oriented and has basic computer skills to be STORE ADMIN ASSISTANT. Pay starts at \$9.50/hr with potential for increase after 4 months, benefits, discounts, profit-sharing bonuses. Apply in person at 1555 Haight Street, SF. www.buffaloexchange.com. EOE.

ADMINISTRATIVE

Desktop Publisher \$23 per hour

Dream job for true Night Owl!! Put your Word and PowerPoint skills to work and SPEND THE NIGHT WITH US!! Day positions available too! Contact Strategic Staffing (415) 616-6300 or fax (415) 616-6306 or emails jobs@strategic-staffing.com.

OUR OFFICES ARE OPEN

The San Francisco Bay Guardian Classified Department is open Monday through Friday from 8am to 6pm. Call us at (415) 255-7600, fax us at (415) 621-2016 or visit us in person at 520 Hampshire Street, San Francisco (at Mariposa & 17th Sts)

Knowledgeable about healthy foods? Want to learn? Real Food Company, San Francisco's neighborhood natural, gourmet food stores, is hiring immediately at all locations, part-time, full-time and seasonal:

Cashiers, Produce Clerks P/T Vitamin/ HABA Clerk: 1023 Stanyan, SF. (415) 564-2800. Noelle/Aly.

Produce Clerks, Cashiers: 3939 24th St. SF. (415) 282-9500. Dave/Sara

Meat—Cutter/Counter Person, Cashiers: 2140 Polk St. SF. Fax Resume: (415) 673-7420. Beth/Michelle

Cashiers, Deli Clerk, Deli Manager, Meat—Cutter/Counter Person: 3060 Fillmore St. SF. (415) 567-6900, Will/Joe

Bookkeeper Assistant: Fax Resume: (415) 292-3334
Call or apply in person.

ADMINISTRATIVE
LG&T COMMUNITY CENTER seeks Development Associate- \$3333/mo+benefits. For full job description see www.sfcenter.org. Send resume/cover letter to: 1748 Market St. #204 SF 94102 or fax 415-437-2259 or email sfgay-cent@aol.com. No phone calls please.

ADMINISTRATIVE
LG&T COMMUNITY CENTER seeks Staff Assistant- \$2600/mo+benefits. For full job description see www.sfcenter.org. Send resume/cover letter to: 1748 Market St. #204 SF 94102 or fax 415-437-2259 or email sfgay-cent@aol.com. No phone calls please.

ADMINISTRATIVE

OFFICE ASSISTANT

Full-time opening in San Francisco. Superior telephone and excellent organizational skills a must. Detail oriented. Ability to accurately multi-task. Fast-paced environment with casual dress. Great benefits. Fax resume to (415) 821-4722 or email to: Richard@jacktrux.com.



ADMINISTRATIVE

Office Manager

P/T for the SF Roommate Referral Service. About 20 hrs. 3-5 days. Provide a valuable service, meet absolutely everyone! Profit-sharing. Flexible hrs. Details: (415) 789-7600.

ADMINISTRATIVE

Receptionist

For busy finance firm. Strong phones, communication, basic office skills. Growth potential. Call (415) 788-7279 or fax: (415) 788-9839.

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ANIMAL

Kennel Technician

Guide Dogs for the Blind is seeking techs to care for our dogs and puppies. Entails cleaning, dog healthcare, and breeding. Shifts include days, nights and weekends. Generous benefits package. \$14/hour + shift differential for night work. Send cover letter and resume to: career@guidedogs.com, or mail: Attn: Recruiting, Guide Dogs for the Blind, PO Box 151200, San Rafael, CA 94915-1200.

ART

PHOTOGRAPHER

Looking for a wedding and commercial photographer in Hawaii. Contact Taka at (808) 943-0777 or email to masuda7@artfactorytokyo.com

COMPUTER

Application Consultant to \$70k

Opening for large company with fabulous benefits & outstanding growth opportunities. Install and configure customized software, handle customized applications at client locations.

Local travel and lots of interaction with clients. **Must have strong experience installing applications with either AS400/SOL 6.5/7.0 - Oracle - or Informix.** Very low turnover/excellent career growth position.

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Marin

Construction Firm

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COUNSELOR

Are you challenged by kids?

Welcome to Sunny Hills Children's Garden! We are a 105-year old nonprofit agency providing residential, educational, substance abuse and family-based treatment services for emotionally disturbed. Skilled, entry level, full-time and part-time positions are available. Current openings are Counselors for the residential treatment program and group homes located throughout Marin County. Positions available to work with all age ranges. Counselors for substance abuse program for teens. Interns for teen group home. Also, we are looking for teachers' aides. Competitive salary and excellent benefits. No exp. necessary/paid training for most counselor positions. Human Resources Manager: shgjobs@yahoo.com or fax: 415-456-4679 or call 415-457-3200 ext. 200.

COUNSELOR

Genesis Developmental Services

Salary: \$7.75-8.25/hr
\$150 Sign-On Bonus for employees after 3 months
Care Giver, Counselor/Direct Care Staff to work with dev. disabled adults. Immed. openings in Burlingame area. No exp. needed. Paid training, benefits and paid vacation for PT.
8-lingual Spanish speaking coach to teach dev. disabled adults independent living skills in community. \$9.75/hour. (650) 697-8558 and fax resume to (650) 697-4307.

COUNSELOR

MAC'S Children and Family Services is looking for a Group Home Counselor/ Facility Manager email: careerswithmacs@aol.com or Call: 650-757-8714 ask for Mary, Prince or Lisa. Check out our Display ad in the Progressive Opportunities section for further information.

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Interviewers - Higher Pay

Downtown SF social research co. seeks F/T and P/T telephone interviewers to conduct health related surveys. Good phone skills, NO SELLING. Close to BART and MUNI. \$9.00/hr. plus bonus to start. Call Terri, (415) 495-6692 M-F.

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New & Recycled Fashion

Resale clothing company is looking for an energetic, hardworking individual who is detail-oriented and has basic computer skills to be our:

Store Admin. Assistant

Pay starts at \$9.50/hr

With a possible raise 4 months after hire date, benefits, great discounts, profit-sharing bonuses, and a casual fun environment!

Apply in Person at 1555 Haight St., SF, www.buffaloexchange.com EOE

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Small office needs clerk w initiative! Direct Hire, low 20K's, good benefits, compensated for insurance licensing/insurance classes.

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Voted top 100 best places to work '98, '99 & 2000 by Fortune magazine.

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Looking for talented Team Members for:

- Prepared Food Team Leader
- Production Chef
- Store Receiver
- Shift Manager
- Clerks for Seafood, cashier, Beer Wine & Cheese
- Restaurant Cooks, Dishwashers & Prep Cooks
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Come to work with a dynamic team and a company with purpose, vision and values.

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MGT RESUMES: NP.jobs@wholefoods.com

WHOLE FOODS MARKET

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Buffalo EXCHANGE
New & Recycled Fashion

Resale clothing company is looking for energetic, hardworking individuals.

Store Admin. Assistant
Pay starts at \$9.53/hr

Buyers
Pay starts at \$8.50/hr

With a possible raise 4 months after hire date, benefits, great discounts, profit-sharing bonuses, and a casual fun environment!

Apply in Person at 1800 Polk St., SF, 415-346-5726 www.buffaloexchange.com EOE

Work for the newspaper you **love** to read each week and sell this space to bay area clients who will **love** you when they get great response from it.

To find out how to join our eclectic, diverse, sometimes crazy, always energetic team of sales professionals, call 415-487-2514, fax your resume to 415-621-2016 or e-mail us at jodyc@sfbg.com or stop by our offices with your resume (located at 520 Hampshire Street, SF) this Friday between 9am and 12 noon.

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\$100 Signing Bonus!! Come
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ings, no experience necessary,
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FITNESS

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